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A WEEKLY JOURNAL

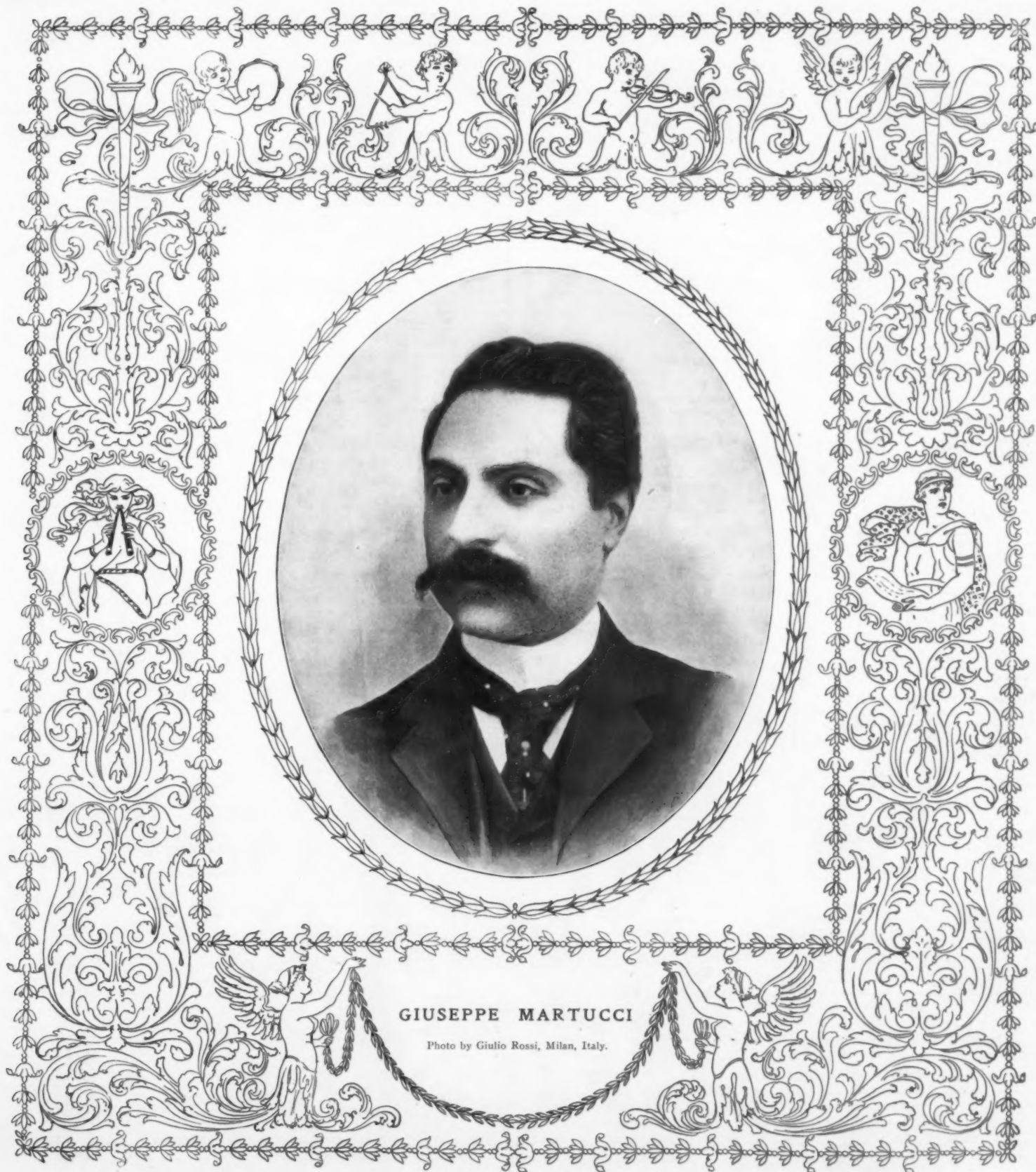
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Musically it is a feast, socially it is an event, in elegance it is a lesson, in point of view of the advance of music into secular recognition, it is an-étape.

Unique of its kind, it is left for others to follow in the wake of this, one of the most graceful, gracious and in genius of the *Figaro's* conceptions.

\*\*\*

The "Five o'Clock" was originated as a little "fête intime" for a few select friends of the *Figaro's* direction. The intention was to present to these latter the various great artists of the nation, who were favorites in the capital, and those of foreign lands, who, arriving in Paris, the altar of gift consecration, were nothing loth to make and enjoy the friendship of the first journal in France.

The paper's reputation, polish of address, tact and aristocratic entourage, made the acceptance of an invitation to appear there possible to an artist the most worthy, the most fastidious. The high standard of its criticism and of the literature by means of which this was expressed made an enviable, even sought for consummation of the Parisian visit. The tacit demand made itself felt. The spacious courtyard in the centre of the building was tossed into the form of a concert hall, with stage, footlights, curtains and invitation cards.

Voilà, chose faite!

\*\*\*

All artists worthy the name, on reaching Paris, came to look to the *Figaro's* recognition for practical success, and to the charming Salle de Fêtes as a temple of contest, where might be measured the length and breadth of their genius with those of native artists, and by the standards of art in France, the head centre of art criticism.

As may be imagined, "tout-Paris" of art, literature and society thronged to bear witness to the various triumphs, and to be among the first to taste of the "novelties" of genius, frequently there for the first time, unfolded. The "Figaro Five o'Clock" became an established and recherché event.

Here again were the modernism, progressiveness and advanced intelligence of the institution made manifest. The manner in which these large assemblies of varied and delicate interests have been conducted merits attention, in Paris especially, where the management of assemblies leaves much to be desired.

\*\*\*

With us anticipation is the watchword of all enterprise.

We plan for 200 people when we have two. The French in general plan for two (if they plan at all) and when 200 people come, let them fight for places and find them as best they can.

For the French character has no anticipation, no pre-voynance in its make-up. Whether in the arrangement of an omnibus station, the management of a postoffice, the seating of a theatre, the taking of a city, or the guarding of a colony—everywhere and always is indicated this element of the butterfly and bird—the absence of forethought in their composition.

They make up for it in a way by intrepidity, by exaltation of temperament, by stubborn resistance against invasion of all kinds, by a vague nervous "griffe" here and there, but the power to pre-suppose conditions, to analyze

difficulty, to organize logically for the prevention of surprise, is impossible to them—generally.

This their supreme weakness, and in reality the point of divergence between Latin and Anglo-Saxon character, is wholly explainable.

\*\*\*

The artistic nature is always creative, ideal, reflective; leaps over difficulty, is blind to whys and wherefores, to pros and cons—to means. An ideal in view, thought (imagination, inner sight rather) is strained to that end or ideal, without realization of the steps necessary to reach it. Led by an inner light (inspiration) it is not obliged to construct bridges, arsenals, towers of direction, defense or guidance. It does not occupy itself with means. It has not that habit. It does not transmit that heredity.

The artist nature makes a leap in the dark over the Red Sea of means to reach the Promised Land. And inspiration sustains it.

The Latin nature is all artist, its activity leaps in the dark; its support is inspiration (more or less), and many a Promised Land has it unearthed for the enrichment of the soul of the Universe. God bless and protect it!

The Anglo mind has no Promised Land in sight (generally) no goal of the imagination, no creative conception, no Pillar of Fire as guidance, no inspiration as support. It is obliged to look out for itself, to throw up its own highways, to clear its own pathways, to make its own illumination.

It lives in means, it works with means. What it creates it creates as means. Means are its end!

And this creation of means, occupation of and with means, this effort for means, drowning in means, this genius for means, if you will, this it is that is commerce; this it is that develops forethought, common sense, practicality, material advancement, and this development it is which is progress. And by this progress is the Anglo-Saxon marked.

\*\*\*

True, all the Latins as individuals are not engaged in creation, not even in art. They may be engaged in keeping stores or banks or theatres, in sewing, in building, in book-binding—the trail of heredity, that handmaid of Fate, is over them all. They have the artistic temperament.

They are coming out of it, alas! many of them. By the rude push of commerce, by the inevitable brutality of progress, by the seductions of sense and matter as opposed to sentiment and imagination, many are drawing out from the inherent art atmosphere. Many are even coming to make commerce of art, to sell their birth rights for pottage. Many, alas, are having imagination clouded, intuition dulled, the voice of sentiment drowned, art conscience killed by the ruthless invasion. But nevertheless the spirit, the tendency, the habit of blood, the heredity remains. Short-sightedness, lack of power to create means, inability to organize, dependence upon ruts and routines and general aversion to progress are the result, generally.

Accustomed to have paths turned up for them in the midst of waters, to be fed in the wilderness, to be led up on the mountains and through the valleys of art, they are not yet drilled in the science of means. They make clumsy business people.

\*\*\*

There you are, my compatriots, you builders of bridges and comforts, you incomparable administrators, you demons of progress (all means! means! means!). There is the source of all the difficulties you sustain, the lacks you suffer, the childish lack of administration you deplore in Paris, the general primitiveness, almost barbarism, which annoys and irritates you in the first capital of Europe.

There is the source of the miserable ticket administration, the seating arrangements which make of entertainment a labor, the post office nuisances, the omnibus stupidity, the fights with dressmakers and at the "vestiaires," the petty annoyances at every "guichet" door and bureau, which surprise and anger continually. Here the cause of all this general impression of sloth, negligence and inefficiency which you receive in every direction that concerns business in Paris.

Can you not see this source and be more reasonable, realize the cause and be more indulgent, understand the why and be more patient and forgiving?

Instead of anger should you not feel sympathy, instead of reproach, affection and forbearance, instead of blame desire to aid, and instead of impatience a grand appreciation of the mines of treasure which have been accumulated in the city, and love for the people so highly endowed with gifts we do not ourselves possess.

\*\*\*

Be this as it may, an approach to the *Figaro*, whether intellectually through its columns or socially through the pretty function which is the subject of this sketch, gives immediately the impression of an atmosphere in which the two races are combined; a sense that the institution, while guarding all the precious elements of race atavism, has taken on and assimilated from the outside world those features of latter day advancement and progression which are most

beneficial to life and work—the elements of modern progress.

Thus one is not worn out by attendance upon a *Figaro* Five o'Clock; one is delighted, charmed and refreshed as well as entertained.

The vast numbers seeking entrance are properly cared for without annoyance or disappointment. The seating is done by magic, as with us, the hours are exact, the program short, the appliance perfect. All details of cloak room, direction and illumination are reasonable and clear. Everything is attended to and thought of in advance. The *Figaro*, the most Parisian of institutions French, has learned the value of anticipation and the science of organization.

\*\*\*

One perusing steadily the columns of the *Figaro* is impressed with this same spirit of advanced intelligence, calm reasoning, sound judgment, appreciation of qualities to be found in outside nations—comradeship with humanity.

Following the vibrant lines penned with unfailing regularity upon the situations of the day by M. J. Cornély, one has sometimes difficulty in deciding that they were not indeed penned by an Anglo-Saxon of the most advanced type. Yet, patriot the most ardent would have difficulty in finding a comma which militated against the spirit of the most true and loyal citizen of France, the most devoted Gaul.

The leading articles of MM. Arsène, Alexandre, Gaston Deschamps, Gustave Larroumet, Anatole France, Hugues Le Roux, Gaston Calinette, and especially the charming and witty "Passant," are veritable classics in literature, gems of thought and of its best and most appropriate expressions.

The criticisms of M. Alfred Bruneau are sources incessant from which the smaller critic rivers draw. They are authority on music, and as such copied everywhere. The same with the theatre criticism of M. Henri Fouquier. Unlimited space is given these valuable men for the expression of their opinions, regardless of nationality or personality in the subject.

Perfect cameos of Parisian spirit are the tiny spaced—and spiced—paragraphs which offer a warm delight—like the hand clasp of a pretty woman—daily, over the cabalistic signature "E."

What would the Parisian, what would the stranger within the gate, and surtout, what would other papers do for society news but for the courtly and capable Ferrari? Whist and Paul Villars take care of the political horizon and the fields of battle and peace on earth. Emile Berr attracts attention by every article he writes, and Emile Gauthier is but "too rare a visitor."

I dwell lastly and most admiringly upon the names of M. Jules Huret and M. Alfred Delilia, who represent the daily musical event of France entire, while giving judicious attention to that of foreign lands.

M. Huret, after a faithful apprenticeship in the musical column, has graduated into the field of general literature, where, in various articles calling for superior descriptive powers, tact, liberality of idea and grand sympathy, he has called universal attention upon himself.

M. Delilia is enthusiastic, warm, assimilative and genial. Musicians, home and foreign, and all those interested in music in any way, lean upon the daily *Courier des Théâtres* as students do upon their scores. The writer does not spare himself in the collection of the most worthy and profitable items of music movement, and he is happy and concise in its expression.

\*\*\*

Aside from what is in it, there is something eminently attractive about the printing and arrangement of the *Figaro*. The paper is good, the size convenient, the type readable and printing invariably correct. It has variety, life, spirit—invitation written upon its face. People accustomed to the paper, but who, through fear of running into routine or prejudice, change to other papers, invariably return with the feeling that they have "gotten back home," and cannot do without the *Figaro*.

The envelope of "chie" or "cachet" which surrounds the paper has a great element of attraction in it. The building is noble and finely situated in a central but quiet street. The entrance is artistic and inviting. The distribution of the building, the origination of every small detail, the courtesy, quickness and efficiency of employees; the furniture and decoration, and, again, the organization, speak eloquently of a large, traveled, read, impartial and instructed intelligence. The foreigner is at home there, because he is expected, because he is welcome, because he is human and is known to have qualities and excellencies as well as the native born. His customs and habits are known and respected, as also his rights and his opinions of his rights. While adoring the good things that are French, and appreciating the qualities which are intrinsically "Parisian," the *Figaro* believes that a larger and higher life exists on earth, namely, that which is of—humanity.

\*\*\*

One cannot pass contemplation of this interesting Parisian production without remarking upon a quality which is pre-

eminently Parisian, namely, its attitude of respectful, helpful and adoring chivalry for women.

A woman cannot follow the reading of the *Figaro* with out feeling herself surrounded by cavaliers, who admire and appreciate her, and who stand ready to render her service.

Woman, in the paper's expression, is a lovely and exquisite thing, made for love and admiration, as are flowers, but also of weakness, through which she should be protected and cherished, and of strength, for the exercise of which she should be allowed all freedom and liberty.

One feels instinctively that a *Figaro* man (as does every other really nice man) loves best the woman who draws to her but love, admiration and adoration, but that to those created by Fate on broader and stronger lines, he doffs his hat just the same, in honor of the sex of the woman he really loves.

"Room for the Princess" is the watchword of the *Figaro* in regard to woman, and "First duty to the flower of human kind" its keynote.

De la part de mon sexe—à la santé du *Figaro*!

FANNIE EDGAR THOMAS.

#### Marteau-De Pachman Recitals.

HENRI MARTEAU, the French violinist, and Vladimir de Pachmann, the Russian pianist, will give two recitals at Mendelssohn Hall on the afternoons of March 26 and 30. This will be the first time New Yorkers have had the opportunity to hear these two artists together.

Both Marteau and De Pachmann are under the management of Henry Wolfsohn. Their joint appearance will be certain to arouse hearty interest and attract large audiences.

#### New York College of Music.

Alexander Lambert will give a concert at the New York College of Music on Wednesday evening, March 14, at which Howard Brockway, Francis Rogers and others will appear.

### Saint-Saëns on Rubinstein.

PARIS, February 20, 1900.

IN a book about to be published, Saint-Saëns speaks thus of the Russian composer:

"At the time that he came among us Chopin had disappeared, Thalberg, weary of success, had retired into Italy; Liszt, deserting the piano for the baton, became capellmeister at Weimar. There were no grand pianists, although many elegant and brilliant virtuosos, such as Dohler, Pendent, Ravina, Gottschalk, &c. But these latter were heroes, not gods. Piano gods seemed to have disappeared forever from the races of earth, when suddenly one fine morning there appeared upon the walls of Paris a long, slender paper bearing the words, Antoine Rubinstein.

"It was the first time that his name had been heard I believe, for no one had announced the possible arrival beforehand. He made his debut in his concerts in G major, with orchestra, in the Salle Herz.

"It is not necessary to say that there was not a paid seat in the house that night. The morning after he was celebrated, the crowd suffocated at the second concert.

"I was among the number at that memorable second concert. From the first phrase I was chained to the chariot of the conqueror.

"Concert succeeded concert and I never missed one. Friends suggested presenting me to the giant. In spite of his youth (he was then but twenty-eight), in spite of his reputation for urbanity, he filled me with a terrible fear. The mere idea of seeing him close by, of speaking with him, positively terrified me. It was not till his second appearance the following year that I dared approach his throne.

"The ice was speedily broken between us. I won his friendship by reading at sight on the piano the orchestral score of his symphony 'Ocean.' I read well enough at that time, but this did not seem to me such an immense task, so large and clear the plan, so illuminated the coloring.

"From that day a lively sympathy united us. The evi-

dent sincerity of my admiration seemed to touch him. We were together frequently playing pieces for four hands, submitting to rude trials the pianos which were so to speak our battlefields, and remaining without pity for the ears of possible listeners.

"Good times those! We made our music with passion, merely for the joy of it; and we had never enough! I was so happy to meet a real true artist so totally exempt from the miserable pettiness which so often follows in the wake of great talent.

"He came to Paris each winter. Our friendship and his success solidified beside each other. At last he proposed that I direct the orchestra of a concert which he proposed to give.

"Under him I received my education as chef d'orchestra. Rubinstein brought to the rehearsals the scores in manuscript scratched, erased, marked, blotted and annot-

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ated in veritable landscapes. Never was I able to secure a copy from him in advance.

"It amuses me," he used to reply, "to see you face to face with difficulty." To add to it he paid no attention to the orchestra when he played. One was obliged to follow him as best one could. Often such an orchestra of sonority proceeded from his piano that I could hear nothing but that, and was obliged to direct by watching his hands on the instrument!

"We were inseparable, and many were surprised at it. He, athletic, colossal in stature as in talent, indefatigable; I, frail, pale, almost consumptive, we formed rather a couple analogous to Liszt and Chopin. For all that I reproduced little enough of this giant genius, having with weak health comparatively weak power, no idea of forming a successor to him, that marvelous virtuoso who revolutionized art and opened the way to the modern music. (I did not even surpass him in delicacy. He died of his phthisis. I cured mine!)

"Rubinstein, however, could well aspire to the successorship of Liszt—the latter the eagle, the former the lion. These two great spirits had nothing in common save their superiority. Neither one nor the other was ever a pianist. Even in executing the smallest pieces they ever rested grand, sublime, without intention, simply by the grandeur of the incoercible nature. They imposed a sort of sacred terror beyond the ordinary admiration. They worked miracles. They were the living incarnations of art!

"His personality dominated all. Whether he played Chopin, Mozart, Schumann or Beethoven, it was always Rubinstein. One can neither praise nor blame him for this. He could do no other way. Lava from the mountain and water from the river below do not run side by side through the valley.

"Rubinstein died confident of his future, convinced that time would give him his true place, and that that place should be a grand one. Time alone may tell. Future generations, as they lose sight of the astonishing pianist, may be better prepared than the present to appreciate the mass of works so varied, so distinct one from another, yet all marked by the same print—that of a giant brain.

"One does not every day find such abundance of matter, such largeness, such connection, such grandeur in the conceptions. When the day of curious modulations shall have passed, when the world has wearied of complications, of the fruits of ingenious research, who knows but that "The Ocean" will be warmly welcomed, with its strong, vivifying breezes, its enormous waves, its peaceful grandeur.

"After having fought one's way through the forest, after having inhaled the enervating perfumes of the tropical

world, who knows that we will not mount gratefully into the pure air of the steppes, to repose the eye and the spirit upon horizons without limit! Those who live will see. Meantime I merely render homage to the great artist with whose friendship I have been honored, and to whom I shall be grateful to my dying day for the marks of sympathy and the intense artistic joys which he has given and left to me."

FANNIE EDGAR THOMAS.

### Concert for Mrs. Gerrit Smith.

In the small ballroom of Sherry's on Tuesday afternoon, March 6, a concert was given for Mrs. Gerrit Smith, who has recently recovered from a serious illness. The organizers of the affair were Mrs. Frank S. Hastings and Mrs. Charles B. Foote.

A brilliantly fashionable audience attended, those present including Mrs. Grover Cleveland, Miss Emma Thurstby, Mrs. H. O. Havemeyer, the Rev. Roderick Terry and Heinrich Meyn.

An artistic program was interpreted by the Kaltenborn String Quartet, Miss Sara Anderson, Miss Marguerite Hall and Mrs. Foote. The Kaltenborn Quartet played the Haydn Quartet, op. 64, No. 5, a group of short pieces by Kopylow, Razek, Boccherini and German, and with Mrs. Foote at the piano two movements of the Dvorák Piano Quintet. The Haydn composition, one of the most melodious and pleasing of all the Haydn works written for strings, is a favorite with Mr. Kaltenborn. He frequently puts it on programs where the lighter classics are demanded.

Of the group of short pieces "The Butterfly," by Razek, was charming, and won for the young men the compliment of a double recall.

Mrs. Foote, one of the organizers of the concert, proved herself an excellent ensemble player. Naturally the audience was enthusiastic after the two movements of the Dvorák Quintet. Both of the singers received a hearty welcome, and both pleased the audience immensely with their songs.

Miss Anderson's lovely fresh voice was heard to special advantage in a group of songs—"Mutter, ola sing mich zur ruh," by Franz; "Under the Rose," by Fisher, and "Ouvretes yeux Bleux," by Massenet. The young soprano as an encore sang a Suabian dialect song.

Miss Hall's rich and sympathetic mezzo voice seemed well suited to her selections, "Love Song," by Maude Valerie White; "Katharina," by Gerrit Smith, and "Les Filles de Cadix," by Tosti. Miss Hall was compelled to repeat the second verse of the Tosti song. Miss Foote accompanied for the singers.

### Kikina as Professor.

Paris, 100 Avenue de Villiers.

Mlle. KIKINA is most attractive in her studies. Her sympathetic manner, gentle voice, alertness in observation of every slightest shade of tone emission or of interpretation, her well chosen words of counsel, the absence of effusion, irritation, flattery, or false compliment, the serious commendation of real success, and the firm though gentle insistence upon what she believes to be right—all these things mark her as a capable teacher, outside of the fact of her admirable training in the Marchesi School and her own personal voice and artistic qualities.

Mlle. Kikina dwells much upon solfège and vocalizes in her work and does not hasten her pupils to public exhibition. She has given concerts, however, in the Salles Erard and Pleyel.

She also dwells much upon declamation as a necessary preparation for singing. She draws attention to the fact that in declamations the inflections are almost the same as in singing. The distinctness in enunciation and correctness in pronunciation are certainly the same or should be.

Keep the air in the lungs is her motto for breathing. There can be no good phrasing, no pure tonality without plenty of breath. There must be no shoulder lifting, no craning of the neck, no straining after the end of the breath.

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"Those who have no physical energy to breathe and to keep and use the breath have no business trying to sing," says Mlle. Kikina. "They can do nothing. When the voice goes out on the breath there is no resonance. In certain voices and certain portions of the scale, especially in dramatic work, the 'coup de glotte,' so-called, is necessary, but very lightly and only in those special cases which must be indicated."

Mlle. Kikina, who is of Russian origin, has an extensive repertory of attractive Russian songs, added to her other resources in French, German and Italian. She is specially fond of Borodine and Rimsky-Korsakoff and Tchaikowsky. Especially the songs of the latter, for which the words were written by the Count Alexis Tolstoi, cousin of the novelist, who is an exquisite poet.

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# Musical . . . People.

The Presbyterian church at Lewiston, Mon., has a new choir.

The Ladies' Matinee Musical gave a concert at Madison, Ind., February 26.

The Rossini Club, of Portland, Me., gave an operatic program at their last concert.

Mrs. O. W. Wright sang at the Union Aid concert in Belvidere, Ill., a few weeks since.

The Wiley School of Music, of Marinette, Wis., gave a pupils' recital, Monday evening, March 6.

James M. Tracy, of Denver, Col., is manager for Miss Cateau Stegeman, a young Dutch pianist.

A mandolin and guitar club has been formed at Rome, N. Y., under the direction of Leo Awerdick.

The Pianists' Club, of Passaic, N. J., held its last meeting at the residence of Mrs. Richard Morrell.

At Laramie, Wyo., the choral class conducted by Prof. English is making splendid progress with "The Creation."

"The German Opera" was the subject of attention at the last meeting of the Ladies' Matinee Musicales, at Muncie, Ind.

The Mozart Musical held its last meeting at the home of Miss Orpha Bell, North Main street, Continental, Ohio, on March 1.

The Fortnightly Club, of Zanesville, Ohio, will give a concert on the 17th, when the New York Ladies' Trio and Lillian Carlsmith appeared.

W. Henry Collisson, Mrs. W. F. Smalley and Irwin J. Morgan were soloists at the organ recital at Wilmington, Del., the last week in February.

A half dozen of the piano pupils of Miss T. Katherine A. Palmer, assisted by their instructor, gave a recital, March 1, at Odd Fellows' Hall, Springfield, Ill.

Miss Adda Moore's pupils are being complimented for the part each took in the program given in February at the home of Mrs. Laura Wallace, Bellefontaine, Ohio.

Miss Bertie Berlin, of Boulder, Col., has been invited to sing before the Chautauqua, at Chautauqua, N. Y.; Madison, Wis.; Montague, Tenn., and Winfield, Kan.

The third of Miss Nellie Clute's recitals was given at the home of Miss Clute, Fredonia, N. Y., by Miss Ada Flanigan and Miss Clara Kruse, both pupils of Miss Clute.

The Apollo Club, of Louisville, Ky., is under the direction of Osborne McConathy. At their recent concert Mrs. Carrie Rothschild Sapinsky was the soloist, making a pronounced success.

At a concert given in Huron, S. Dak., last week, Mr. Hull, Mr. Chapman, Mrs. T. J. Wood, Miss Sterling, Mr. Shire, Mr. Read, Dr. Walton, Mr. Roberts and Abner Shirk were the soloists.

The Binghamton (N. Y.) Choral Club will hold a musical festival at the Stone Opera House during June 6, 7 and 8. This will be the first musical festival held in Binghamton since 1895.

A new orchestra has been organized at Gloucester, Mass., under the name of the Orpheus Orchestra, the members being as follows: Miss Carrie E. Craue and Mrs. Frank S. Watson, piano; Horace Haskell, first

violin; Charles A. Glover, cornet; William J. Fuller, clarinet; John J. Sundberg, trombone, and Fred Reynolds, flute and piccolo.

The Chaminade Quartet, of North Adams, Mass., is composed of Miss Elizabeth Boyd, Miss Sadie Willian, Miss Kate R. Arnold and Miss Viola Wright.

The membership of the Majestic Musical Club, of Long Island City, N. Y., has increased to such an extent that their present quarters on Main street are entirely inadequate.

At Washington Court House, Ohio, the Cecilians gave a concert late in February, Miss Margaret Van Deman, Miss Minnie Light and Miss Edith Gardner being heard in solos.

At El Paso, Tex., a musical was given in February by the pupils of the Western Conservatory of Music, under the direction of Mrs. Booth, the instructor in charge of the class in El Paso.

Mrs. Katharine Whipple-Dobbs gave a studio recital at Smith & Nixon's, Louisville, Ky., March 1. It was a delightful affair. Mrs. Dobbs was assisted by Miss Jessie Bowman and Karl Schmidt.

Mrs. Ralph R. Littlefield, Mrs. Alice Wade Laird, Sanford Keith Gurney, Edgar B. Davis and Mrs. Earl P. Blake gave a fine program at Miss Mattie S. Fanning's home, Campello, Mass., last week.

The New Rochelle Choral Society, at its February concert, was assisted by Miss Isabel Conant, soprano; Miss Clara S. Beach, violin; Mrs. A. E. McCrea, contralto; E. A. Robinson, baritone, and Mrs. E. A. Robinson and Mason P. Currier, accompanists.

The board of directors of the Alumnae Club, of Louisville, Ky., is composed of Mrs. J. Marshall Chatterson, Mrs. Irwin Dugan, Miss Margaret K. Christiansen, Miss Mary Cullen, Miss Ruth Murray and Mrs. Quest.

Robert Strauss has organized a mandolin club at Chattanooga, Tenn., with a membership of twenty-five. They intend to hold regular weekly rehearsals until the early part of April, when the club will give a grand concert at the John Church Music Hall, on Market street.

Miss Nellie Walsh was assisted by Misses Eloise Maier, Helen Bascom, Marie Dolan, Mrs. Kate Bennett Smythe, F. Clayton Lampham, W. L. Walker, Thomas Harris, Harry Nolan, W. Brickle, A. Ermentraut, T. Connelly, E. Fraley and Frank Milligan at the concert she gave recently in Rochester, N. Y.

Harry Leonard Vibbard will give two free organ recitals on Monday evenings, March 19 and April 2, at the Park Central Presbyterian Church, Syracuse, N. Y. He will be assisted by Mrs. Helen Nicholson Ball, soprano; Miss Beulah Chase Dodge, contralto; J. Barnes Wells, tenor, and Bertrand Bedell, bass.

Local musicians gave a concert at Yankton, S. Dak., in February. Mrs. C. L. Blunt, Miss Martha McVay, C. S. Kingsbury, Miss Minnetta Marsh and Prof. J. W. Mather, of Yankton College; Mrs. Mather, Mr. and Mrs. George Wilson, Miss Mullen, Miss Marsh and Robert R. Macgregor gave an interesting program.

An oratorio for the benefit of the St. George's Church organ fund was given at the Athenaeum, New Orleans, March 1, under the direction of Victor Desuommier. Mme. Madier de Montjau, Mark Kaiser, Miss Corinne Bailey, Mme. Annie Seowell-Ledbetter and M. J. Sanders and Charles McDowell were the soloists.

A new musical organization has just been organized at New Haven, Conn., on practically the same plan as the Gounod Society. Its members are young people musically inclined. Carl A. Mears has been elected director of the society. The other officers are: President, J. W. Schroeder; vice-president, Frank Van Dyke; recording

secretary, Miss Nellie Shumway; financial secretary, George W. Cory; treasurer, Ernest E. Fitch.

The Young Ladies' Musical Club, of Toulon, Ill., gave a musical February 26.

Miss Campbell, Miss Mary B. Peabody and Miss Harrison gave a concert at Sioux Falls, S. Dak., in February.

The 100th piano recital given by pupils of the Dubuque (Ia.) Academy of Music took place February 23. Mrs. Anna Power-Slatery assisted.

At Unity Church, Cleveland, Ohio, on March 2, a recital was given by pupils of William Allen Willett, assisted by Ewald Sontum, violinist, and A. R. Bachrens, organist.

The eleventh recital of the Kimball School of Music was given at Waterbury, Conn., by the Vaughan violin quartet of Bridgeport, composed of Messrs. Leslie E. Vaughan, Arthur I. Platt, Herbert Bottomley and Frank H. Whiting, assisted by George Yates Kells, baritone.

Ernest Davies has been re-engaged to take charge of the music at the Reformed Church, Fishkill-on-Hudson, for the coming year. Mr. Davies will have the same quartet choir that sang last year, viz.: Miss Mary E. King, soprano; Miss Polly Taylor, alto; John McCormack, tenor, and Ernest Davies, baritone.

The Colorado College Glee Club has made up the following itinerary: Florence, April 5; Canon City, April 6; Salida, April 7; Montrose, April 9; Ouray, April 10; Telluride, April 11; Durango, April 12; Silverton, April 13; Antonio, N. M., April 14; Santa Fé, April 15; Alamosa, April 17; Creede, April 18; Monte Vista, April 19; Pueblo, April 20.

Those who took part in the musicale given by Mrs. E. E. Tennant and Miss Emma Buchanan, at Ashland, Wis., late in February, were Miss Margaret Scott, Mrs. Finley Wharton, Mrs. Haight, Miss Mae Redner, Rosamond Lamoreux Myrtle Withers, Mrs. George Miers, Miss Millie Strouse, Miss Peterson, the Misses Alice and Clara Wharton, Miss Hoppin.

The date of the Harmonic concert at Southington, Conn., has been arranged for Tuesday evening, April 10. The society will be assisted by an orchestra selected from the Hartford Philharmonic Society and the following soloists: Soprano, Mrs. Carrie Doty Spooner, of Newport, N. Y.; contralto, Miss Belle Newport, of New York; tenor, George Leon Moore, of New York; bass, Fred L. Martin, of Boston.

The members of the Harmony Glee Club of Hannibal, Mo., who compose the chorus are well known in Hannibal, in both social and business circles. The following is a partial list: T. A. Brown, R. S. Cotton, J. F. H. Hoffman, J. S. Piper, O. M. Steers, H. W. Mangels, B. M. Grimshaw, E. C. Carter, Dr. W. H. Roth, W. L. Keebaugh, C. A. Paterson, G. A. Anderson, R. B. Isbester, F. H. Birch, F. N. Hale, A. Ross, O. N. Owens, F. W. Neeper, C. F. Bassen, A. R. Smith, J. W. Remley.

Heinrich Hofmann's "Romance of Love," a song cycle for solo quartet and four-hand accompaniment, was given by pupils of Samuel Richards Gaines at Detroit, on March 1. The quartet was composed of Mrs. S. R. Gaines, soprano; Miss Emma Beyer, contralto; James Moore, tenor; William Bartels, basso. Mr. Gaines and Miss Clara Jacobs presided at the piano. The song cycle was preceded by a miscellaneous program, with compositions by Mendelssohn, Gounod, Tosti, Mascheroni, Pachulski, Liza Lehmann and Victor Harris.

Among those who assisted in the concert at Westborough, Mass., on February 28, were Joseph Walker, Charles Andrews, Frank Warner, W. F. Sims, H. A. McMasters, Henry Newton, E. B. Simpson, William O'Leary, Mr. Bigelow, E. M. Smith, Wilbur Ward, Fred Washington, Mr. Watts, Rev. M. F. Mevis, Harry Mc-

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The pupils of Miss Cordelia Freeman, voice; Miss Julia Clapp Allen, Mus. Bac., violin, and E. E. Southworth, piano, gave a program devoted to Haydn at the Southworth Studios of Music, Scranton, Pa., March 3, before an audience which completely filled the spacious and handsome studios. The subjects of the preceding programs have been Bach and Händel.

Gaul's "Holy City" was given at the Memorial M. E. Church, White Plains, N. Y., last week, the soloists being Miss May E. Penfield, Miss Nettie Hellerman, Thomas Henderson and H. S. Hamilton. Clarence E. Reynolds, organist of the church, has resigned and accepted a position at the Thirty-fourth Street Reformed Church, his place at the White Plains Church being filled by Mr. Rutenber, formerly of the Harlem Collegiate Church.

## Arnold Volpe's Concert.

**A** CONCERT of more than ordinary interest was given on Tuesday evening, March 6, at Carnegie Lyceum. Almost the entire program was devoted to the compositions of Arnold Volpé, a Russian musician and composer, who is now permanently located in New York. Mr. Volpé has already won some local reputation as a violinist and viola player and teacher.

It was, however, as a composer that Mr. Volpé came before the public last Tuesday evening. A number of women prominent in society and musical circles interested themselves personally in the concert, which resulted in a gratifying success, artistically and socially. Mr. Volpé appeared as a performer, and his manly presence and modest demeanor won for him many compliments from persons in the audience.

Mr. Volpé was very fortunate in his associates. These were the talented pianist, Eugene A. Bernstein; Bernard Sinzheimer, the violinist and leader of the New York String Quartet; John M. Spargur, the second violinist of the New York String Quartet; Charles Russell, 'cellist, and Mrs. Morris Black, the contralto.

By special request, the concert was opened with the Grieg Sonata for piano and viola in F major. This was played by Messrs. Bernstein and Volpé as the Norse composer would wish to hear it played. The rich color, weird themes and virile picturesqueness, which Grieg puts into his compositions, were well depicted by both artists. Their ensemble was excellent, Mr. Bernstein's work at the piano being characterized by a mellow and sympathetic tone and technical finish.

The first composition by Mr. Volpé which the audience heard was a song in monologue style, "Der Verbrannte Brief." With her rich and sympathetic voice Mrs. Black sang this in a way to win for Mr. Volpé instant recognition. The song combines beautiful melody, depth, pathos and sensuous charm, and is therefore well suited for low pitched voices. Mrs. Black also sang three songs by Mr. Volpé, "Ici bas," "In the Woods" and "Als wir zum ersten mal uns Sahen," all showing creative talent of a high order and much superior in form and sentiment to the songs of some famous composers.

Of great interest were the Volpé piano compositions, played with understanding and sympathy by Mr. Bernstein.

The Sonata in A major shows Mr. Volpé probably at his best. The influence of the modern Russian school is evident, but there is a hopefulness, grace and sweetness about his piano scores which are lacking in the music by other Russian composers. The idea that life is not all sorrow is revealed charmingly in the scherzo and finale of the Sonata. The andante, too, while tender, is not laden with grief. The group of short pieces by Volpé played by Mr. Bernstein were "Rondo Elégant," "L'Veu" and "Valse Caprice," and here again the artist at the piano took rare pains to accentuate the composer's happiest ideas.

Mr. Bernstein showed his zeal as a friend as well as his rare industry, by memorizing during his very few leisure hours the compositions played at the concert, which he played, of course, without notes.

The string number of the evening was the first movement of the Quartet in G major. In this composition Mr. Volpé was undoubtedly in his element, for it shows him once more as a composer who has something to say and who knows how to say it. Mr. Volpé played the viola part, and the other musicians were those mentioned in a previous paragraph. After the movement of the string quartet Mr. Volpé was presented with a lyre made of laurel leaves and a bouquet of roses. Mrs. Black and Mr. Bernstein also received bouquets of roses. Mr. Volpé played the piano accompaniments for Mrs. Black without notes. During the evening there was much enthusiasm and many recalls for the composer and the artists who assisted him. After the concert Mr. Volpé was honored with an informal reception.

The concert was arranged by Mrs. Alfred Meyer and Mrs. Frederick Nathan, and the patronesses included Mrs. Julius Beer, Mrs. Simon Borg, Mrs. John W. Burgess, Mrs. Henry K. Bush-Brown, Mrs. Emma H. Eames, Mrs. Joel E. Hyams, Miss Isabel F. Hapgood, Mrs. Edward N. Herzog, Mrs. George W. Jacoby, Mrs. Isaac Levin, Mrs. Albert Lilienthal, Mrs. Bernard Mainzer, Mrs. Louis Marshall, Mrs. Alfred Meyer, Mrs. Frederick Nathan, Mrs. Roger A. Pryor, Mrs. Louis J. Reckendorfer, Miss Gertrude Rothschild, Mrs. Jefferson Seligman, Mrs. Kellogg Strakosch, Miss Emma Thursby, Mrs. Henry Villard, Mrs. Max Wolper, Mrs. Charles C. Worthington.

In connection with the concert it may be interesting here to give some facts about Mr. Volpé's career.

Mr. Volpé was born in 1869, in Kovna, Russia, near the German frontier. His musical talent became evident in early youth and at school he attracted the attention of his teachers, who soon saw that his artistic faculties were above the ordinary. His parents sent him to Warsaw, where he studied under prominent professors, among others Isidor Lotto. After three years he distinguished himself, when he was heard at a public examination, being then only sixteen years of age, and at that time he attracted the attention of celebrated artists and critics who prophesied for him a brilliant career as a violinist.

To perfect himself in his art Mr. Volpé then pursued his studies at the Conservatory of St. Petersburg, where he became a stipendiary under Rubinstein, the then director. His tutor at this conservatory was the celebrated Professor Leopold Auer and in '91 he was graduated with highest honors. Mr. Volpé became a great favorite of Rubinstein. In fact, the master's friendship was of such a nature that on the completion of Mr. Volpé's course he presented him with a photograph bearing the following inscription: "To Arnold Volpé in kind remembrance of Anton Rubinstein."

Having a natural inclination toward composition, Mr. Volpé soon demonstrated this great talent and at Rubinstein's suggestion took up a course of composition, commencing after his return from a short concert tour and devoting all his time to the study of harmony and counter-

point at the same conservatory under Professor Nicolas Solovieff.

In 1897 Mr. Volpé was graduated again, this time as a composer. Even while he was still at his studies, his compositions became favorites at the musicales given at the conservatory as well as at public concerts. His Sonata for piano created quite a sensation. His works were greatly admired by such celebrities as Tchaikowsky, Rimsky-Korsakoff and others. Mr. Volpé had the pleasure of making the personal acquaintance of Tchaikowsky after a concert in which he had played the violin part in the great master's trio, and afterwards remained on the most friendly terms with him.

## Kaltenborn Concert.

**A** LARGE audience welcomed the Kaltenborn String Quartet at Mendelssohn Hall last Wednesday evening, when the organization gave its second concert of the season.

The program, which was judiciously advertised in advance, proved a rare attraction. The numbers played included two novelties, a quartet by Dvorák, presented here for the first time, and a trio by Beethoven for violin, viola and 'cello, which, it is claimed, has not been heard in New York in many years. The Schumann Piano Quintet, op. 44, was the other number, and for this the piano part was played by Miss Caroline Harding Beebe, a pupil of Paul Tidden. The young woman displayed a correct use of the pedals, and her execution was clean and expressive. She played, however, with an amateurish suggestion of the metronome. Her tempo will not be so distressingly exact after she has had more ensemble practice. The Quintet was played in response to many requests sent to Mr. Kaltenborn. It is, indeed, one of the most beautiful of all the compositions Schumann wrote for chamber concerts.

The Dvorák Quartet, which is op. 105, is one of those fascinating works which even please the fancy of the layman. This is particularly so of the second and third movements, molto vivace and lento molto cantabile.

Mr. Kaltenborn and the young men associated with him played the entire work with the buoyancy and wealth of tone that always individualizes their work. The audience, which included many noted musical people, received the new composition with enthusiasm.

The trio for the three string instruments is made up of op. 8 and op. 9 of the Bonn master's compositions. If the volume of tone of the 'cello had equaled that of the violin and viola, the results would have been better; still the rich, full tone of Kaltenborn's violin gave pleasure.

There were many present who wished that the artist had favored the audience with a solo. Perhaps he will consider the wishes of his admirers and add a solo at the last concert, which is announced for March 28.

## "Les Beatitudes."

**T**HE German Liederkranz, Dr. Paul Klengel conductor, will present César Franck's "Les Beatitudes" at its next public concert at Carnegie Hall, Sunday evening, March 25. This oratorio for mixed chorus, solo voices and orchestra has never yet been given in America. It is based on that portion of the Sermon on the Mount wherein Christ sets forth the fundamental principles of Christian life and doctrine.

Commenced in 1870, "Les Beatitudes" was not completed until 1879, and it was never given a hearing until after Franck's death. It was first produced in Paris, Brussels, and Amsterdam in 1893 and 1894. At the first production in Leipzig in 1895, Dr. Klengel conducted.

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February 21, 1900.



**EUGEN D'ALBERT'S** personality stood well in the foreground of the past week's musical proceedings in Berlin. Like Mozart and Beethoven, like Brahms, Liszt and Rubinstein, d'Albert seems to feel more and more the superiority of the satisfaction to be derived from creating, compared to that to be drawn from reproducing music.

Paderewski, I predict, will likewise some day follow in the same footsteps and, like Liszt, who did so when he was in the zenith of his pianistic career, will abdicate the glories to be gained through virtuosity, in order to exchange them for the laurels he may win as a composer.

The development Eugen d'Albert has shown in the direction of letting the composer gain the upper hand over the pianist is characteristic in this respect, for in a recent interview he himself declares that he plays only in a comparatively small number of concerts nowadays (although he could surely have three times that amount of engagements) and devotes the rest of his working time, allowing himself only moderate hours of leisure, to composition.

He has avowed to me that practicing the piano has become an insufferable bore to him and that frequently he lets days and weeks pass by without touching the piano for practicing purposes. Few pianists could afford such neglect of the keyboard without its telling immediately and disastrously upon their performances. I have known it to do so also in the case of d'Albert himself, who is not always technically above reproach even in the reproduction of his own compositions; but his is a natural, inborn talent for technic, not owned by many others and hence he can afford to give up most of his time to composition and yet be able to play the piano like a—d'Albert. But it was not as a pianist that he came to Berlin this time; he wanted to shine principally as composer.

The first occasion we had to admire him in this capacity was at a concert he gave at Beethoven Hall, with the soloistic assistance of his present wife, Hermine d'Albert-Finck, Arthur van Eweyk, further on with a female chorus and the Philharmonic Orchestra, directed by the composer.

The program opened with the orchestral prelude and

the first scene from the opera "Gernot" and it closed with the Vorspiel to the second act from the same opera. Like the late Anton Rubinstein, d'Albert seems to fancy that his principal field for composition lies in the direction of the lyric drama. In the case of Rubinstein this mistaken estimate of his own endowments produced a painful, not to say disastrous result. He never came near achieving the result he was so vainly and yet so strongly striving for. Even his greatest sacred opera, "Christus," despite the tremendous tragic power of the drama itself, did not hold a sufficient amount of dramatic music to gain for it a foothold upon any of the world's many operatic stages and the experimental productions at Bremen remained the only ones.

D'Albert, it is true, shows much more of a dramatic temperament in his operatic compositions than did Rubinstein and still it seems unfortunate that he should also direct his energies and his creative faculties in the line of the lyric drama, for none of those he so far wrote contains enough vitality to conquer their way upon a second stage, while in the field of absolute music d'Albert has given us some works of exalted musical value and which will gain lasting success and renown for him as one of the most prominent musicians among modern composers.

I lay particular stress upon the word musician, for it is as such that d'Albert's music seems most imposing in workmanship as well as in the masterly control over the technical means of expression he employs in his compositions. In this respect I could admire also the excerpts from "Gernot," an opera which was produced so far only at Mannheim. The Vorspiel gives in its principal themes a musical characterization of the sinister state of mind of the Suevian King Gernot and the misty and mystic abode of Queen of the Elfs, to whom the forlorn huntsman finds his way, is also graphically described through the orchestra. But as soon as human voices enter with the opening of the scene, all dramatic power seems to have fled from the composer and we listen only to well arranged music, interesting as such, but not touching the most vital point, the imagination. Moreover, it is exceedingly difficult music, that of "Gernot," and only a thorough musician like Van Eweyk could sing the measures allotted to Gernot in such safe style and still contain perfect control over the medium of transmission, in this case a beautiful mellifluous baritone voice.

Mrs. D'Albert-Finck's dramatic soprano voice, despite the fact that she has a fair upper register, is in quality not the one best suited for the sort of Elfin music demanded in the score, but it redounds all the more to the lady's credit that she sang it true to pitch and in eloquent style. She

is an intelligent and also a musical singer, and these qualities shone to much greater advantage even in the concert scene for soprano and orchestra, entitled "The Maiden of the Lake" ("Das Seejung Fräulein"), which is perhaps the most difficult thing ever penned for a human voice. I spoke at length of it when it was first produced under Weingartner at one of last year's symphony concerts of the Royal Orchestra, when Frau Herzog was the soprano, and, also, though she is as safe a singer as any virtuoso can be upon his instrument, barely succeeded in getting through without a deviation from the pitch.

Of the new songs which Mrs. d'Albert sang on this occasion, and which the composer-husband accompanied at the piano (of course, admirably), I liked best the very peculiar setting he gave to J. H. Mackay's poem, "Robin Adair." The same poet's suggestive lines, "Heimliche Auforderung," I prefer in Richard Strauss' much more natural translation into music. It is, however, a very pretty song, nevertheless, and it was vociferously redemanded by the audience. Mackay's verses, "Fruehlingsnacht," are more poetical in sentiment than d'Albert's setting of them; but Kalbeck's witty poem, "Der Korb" ("The Mitten"), found adequate musical clothing through d'Albert, and, of course, this song was also received with much applause by the audience.

As composer for the piano, d'Albert played the amiable intermezzo in B major and the effective, but rather trivial, A flat from his op. 16, "Klavierstücke." The most important work upon the program, however, proved to be d'Albert's new 'cello concerto, op. 20, in C major.

If it were not the most difficult work ever written for that unwieldy instrument, in fact, so enormously difficult, that I don't believe more than half a dozen 'cellists in the world can muster enough technic to reproduce it adequately, I should be inclined to call this concerto the best one that has been written for the 'cello. It combines everything that could be called for in the way of richness and beauty of invention, originality of treatment of the solo instrument, which has not merely cantilene, but a lot of passage work, not of the rumbling kind heretofore mostly employed, but of a most effective virtuoso-like style, musicianly thematic workmanship, fine orchestral accompaniment and compact form.

It does not always adhere strictly to the sonata form, although, just like in the Liszt concerto form in one movement, the three integral movements which are welded together into one symmetrical whole, are plainly discernible as such. There is, however, this great difference between this d'Albert 'cello and the Liszt piano concertos, that the latter consist of but one theme, which through various and ingenious treatment, is made to do service for three subdivisions of the concerto in one movement, while d'Albert is prodigal in themes and motives, of which he employs altogether nine in this single concerto. It is, in my estimation, a chef d'œuvre.

The really important d'Albert event, however, was the first production here last Saturday night at the Royal Opera House of his latest musico-dramatic work, the one-act opera, "Cain."

This première was not a great success in the ordinary sense of the word, despite the fact that the composer was called before the curtain some four or five times at the close of his work. But it is too strange, almost too earnest, a music-drama to take hold at first hearing, even of so comparatively intelligent and musical an audience as the one made up of the habitual firstnighters at the Royal Opera House. But it created a deep and a lasting and convincing impression upon the connoisseurs, and after strained listening for one hour and a quarter to the music d'Albert wrote to an undramatic book, one could not help admiring his pluck in setting to work to clothe with music just such a subject, and that he succeeded as far as the words and action, or rather lack of action, permitted in producing a

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more than ordinarily interesting work, the best he has so far given to the world in the line of the lyric drama.

It is just this steady advance which D'Albert is making in the way of composition, that makes me believe that some day he will yet succeed in surprising the world with a music drama of the most exalted merit.

Heinrich Bulthaupt, the Bremen poet, who furnished the book to "Cain," just as he did that of the "Christus" of Rubinstein, has drawn out the action of Cain's slaying of Abel, which takes up but a few lines of the fourth chapter of Genesis, into a drama that consumes one hour and a quarter in its performance. He could not have done so if he had not largely drawn upon his imagination, and besides he has studied his Byron and likewise his Nietzsche to good account. But with all that he has not been able to impregnate his work with dramatic vitality, for the lack of action becomes palpably sensible, and one feels it almost like a relief when at last, after a painfully long preparation, Cain finally proceeds to inflict his fatal fratricidal stroke of the axe. Moreover, it seems to me that the very simple motive given in the Bible for Cain's action, viz., that of envy, is far more natural, human, and hence also more credible than the Nietzsche philosophy, which evolved from Lucifer's promptings about the desirability of the introduction of Death, the All-Redeemer, into the world, makes Cain kill his brother in D'Albert-Bulthaupt's music drama. What is logically carried through, however, and at the same time emphasized also in the music is the different character of the two brothers, of whom Cain, of course, represents the pessimistic and Abel the optimistic element in the music drama.

It is just the music which D'Albert wrote to Abel's joy in the very fact of existence, his admiration of nature, the rising of daylight and the beauty of all things created, and hence his gratitude toward the Creator, which is among the most inspired he ever wrote. Here, at least, the composer has found and strikes up a melodic vein, the suavity of which contrasts well with the sinister character and coloring given to the utterances of Cain, which are of a more declamatory than musically melodious nature. Perfectly awe-striking, however, and decidedly the strongest episode in the entire score is the moment in which the voice of the Lord is heard to call the murderer's name. The chorus here is employed behind the scenes and echoes the word "Cain" invisibly from all corners of the stage. The idea is not original with D'Albert, for Mendelssohn has employed it already in his oratorio of "St. Paul," and when he was in some ultra-conservative quarters attacked for his temerity. Schumann defended him with the following remarkable sentence: "I do not comprehend how beauty could offend, if truth cannot be attained." Truth, of course, could not be attained in this case, either; but the effect of the male chorus in the further inquiry, "Where is thy brother, Abel?" is of an irresistible powerfulness, which is dramatically enhanced through the furious thunderstorm which sweeps over the stage and through the entire orchestra. Cain answers the question in the words of the Bible, "Am I my brother's keeper?" pronounced with the utmost scorn; and it is just this spirit of defiance which the composer has expressed most emphatically in Cain's leitmotiv:



which predominates throughout the score from the beginning of the Vorspiel to the fall of the curtain.

What militates most against a probable success of "Cain" is the epic breadth of a work which contains so little action. In order to rid it of some of its cumbersomeness, the blue pencil should be used mercilessly, especially in the first section of the work. The lengthy tableau vivant which at the rise of the curtain discloses to view the first

family of the species *homo sapiens* before their not sufficiently primitive dwelling, should be curtailed a little, and much more so the really oratorio-like, lengthy exposé that occurs before they retire for the night—all but Cain, who restlessly remains in solitude before the hut. To him appears Lucifer, and this section of the score bears many most interesting musical features, especially in daring harmonization and novel orchestral effects; but altogether the sophistry of his Satanic Majesty is much too long-winded, and if, as was the case at the first performance, an artist who pronounces so poorly as does Moedlinger takes the part, the monologue becomes tedious. Unfortunately he, also, was placed at the remote back end of the stage, and hence may not have been able to hear the orchestral accompaniment; at any rate, he was frequently off pitch, which does not often happen to him.

Otherwise, however, the cast was an excellent one, Baptist Hoffmann especially distinguishing himself in the impassioned delivery and acting of the title part. Miss Rothausen was his tender and comely spouse, Adah, Bulthaupt having adopted this "bride sister," who is not mentioned in the Bible, but who is so essentially necessary for the propagation of the human race, from Byron. Also the son of both, Hanoah, a sweet and loving boy of about ten or twelve years, found sympathetic impersonation through Mrs. Gradl.

In sunny and bright contrast to Cain, the figure of Abel, the blond curled, seemed bathed in light. Gruening sang and acted it with youthful freshness, ardor and charm.

The first pair of human beings, Adam and Eve, were represented through Wittekopf and Miss Reinl, the latter of whom, in her wealth of blond-bleached hair, looked perhaps a bit too young, compared with her gray headed and bearded, but still stately, partner, both of whom were, if I am not mistaken, created at about the same time, and hence must have been of about equal ages.

Wittekopf acted and sang with dignity, and the same may be said of Miss Reinl, whom I prefer vocally, for her histrionic abilities are not marked.

Dr. Muck had studied the work with his wonted carefulness and was evidently much interested in his task. I had a chance to ask him his personal opinion about the value of "Cain," and he avowed that at first reading of the score he had not estimated it any too highly, but that the more he studied the work the more it grew on him, and even if he agreed with me in the prognostication that it would and could never become a so-called repertory opera, it was well worth, in his estimation, a frequent production for the benefit of lovers of music of the most serious nature.

Tetzlaff's mise-en-scène was very good as far as the picturesque element in it was concerned, and especially the final scene of Cain's taking to the mountains together with his wife and child, was very impressive and stimulating. The Lucifer scene, however, was somewhat mismanaged. Beautiful, on the other hand, were the light effects all through the music drama.

The question of dress, or, rather, the lack of it, must have given some trouble. As "Cain" was presented at the Royal Opera House the six personages concerned in the plot were past the fig leaf period of clothing mentioned in the Bible, but wore some scanty but sufficient garments made of the skins of wild beasts, while in the case of Abel, in order to make him shine in all his blond glory, the Regisseur had gone so far as to clothe him with a sort of white linen shirt, reaching almost to his knees, although it may be surmised that the art of spinning flax was not yet known to Mother Eve.

After the première of "Cain," and in telling contrast thereto, the intendency, presented as second part of the house bill "Hänsel und Gretel," which popular fairy tale was more appreciated by the majority of the audience. Richard Strauss took the liveliest of tempi, and Misses

Krainz and Dietrich presented as charming a pair of youngsters lost in the woods as one could well imagine. Altogether it was a delightful, refreshing reproduction of Humperdinck's one and only work.

Among the soloists' concerts of the week the most important one was the first piano recital given here this season by the young Russian pianist, Ossip Gabrilowitsch.

During the past two or three seasons, in fact, ever since this highly talented pupil of Leschetizky made his first appearance in Berlin, I have written so much in favor of him that it is almost needless to reiterate my praise. But every time I hear him I find something new to admire, and the way in which Gabrilowitsch mentally widens his musical horizon is interesting to watch. It goes without saying that technically he is thoroughly equipped, for no modern virtuoso of standing could venture upon the podium who does not possess it. Still, in Gabrilowitsch all technical display, as wonderful as it may be in such works as the Brahms-Händel variations, for instance, becomes of secondary importance, and he never uses it in a purely virtuosic sense, but principally and almost exclusively as one of the means of expression, the vehicle through which he transmits to the listener the interpretation of an art work. Nevertheless, this technic is so brilliant and so dazzling that in the reproduction of some of the variations, notably of the last but one, preceding the tremendous final fugue, the audience could not restrain its admiration any longer, and broke in upon the performer with a storm of applause.

Mentally most interesting and tonally full of charm and grace was the reading Gabrilowitsch gave of Beethoven's op. 28, D major (pastoral) Sonata. With all the classic simplicity with which he endowed it, I found his conception decidedly original.

The fourth group of pieces on the program contained a Fantaisie, Nocturne in C major and a Gavotte in D minor, by Gabrilowitsch, which are of superior value, both in the way of invention and as Klavierstücke; furthermore, Rubinstein's melancholy G minor Barcarolle, Paderewski's quaint caprice à la Scarlatti (the latter "by request"), a very peculiar and quite clever serenade in B flat minor by the young Russian composer, Rachmaninoff, and the inevitable Liszt Hungarian Rhapsody, this time the more rarely performed eighth (capriccio).

All through the program the applause of the numerous audience assembled at the Singakademie had been as hearty as it was evidently sincere, but at the close of the recital it broke out into a perfect storm, and could not be finally pacified until Gabrilowitsch had added to his previous offerings no less than three encores.

After this recital I found time to listen at the Royal Opera House to the final half of a representation of "Tristan und Isolde," in which Miss Thila Plaichinger, from the Strassburg Opera, made her début here "as guest" in the female title part. Her still youthful and prepossessing stage appearance would make her a far more desirable Isolde than our former, now passé but once upon a time ideal impersonator of the greatest of Wagner's love heroines, had been toward the last of her Berlin career. But Miss Plaichinger is still lacking in stage routine; she is hasty instead of stately in her actions, and in seeking for detail effects she frequently loses sight of the great traits that must distinguish this role histrionically. She possesses, however, an individuality of her own, and I believe that in the near future she will yet develop into a plastic Isolde.

Far better was the vocal characterization of the part. The voice is a well developed, sonorous and sympathetic, darkly timbred soprano, which is made the medium of rich powers of expression, and is especially telling in lyric episodes. Thus the Liebestod was delivered with touching effect, and Miss Plaichinger is also decidedly musical,

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for her intonation was pure throughout, which cannot be maintained of the Tristan of Gruening, who, however, held out much better than I had anticipated.

Miss Reinl had jumped into the breach at short notice to sing Brangäne in place of Mrs. Goetze, who suddenly felt indisposed, and under such circumstances Miss Reinl's effort deserves to be classed as a highly creditable one.

\*\*\*

From Franz Ondricek I had expected much more than was warranted. At least at his first concert at Bechstein Hall his playing did not justify the great reputation he is said to possess, and I can only believe that either he has deteriorated, or that the standard for violin performances has become a higher one of late years. Surely we have had the same works played here far more satisfactorily by several artists of less pretentious manners and more modest reputation than Ondricek's.

His performance of the Grieg C minor Sonata was absolutely devoid of interest and was simply perfunctory, while the dry, hard tone Sally Liebling displayed in the playing of the part deprived the ensemble of what little charm it might have possessed. Much less satisfactory still was the performance of the unaccompanied Bach G minor prelude and fugue, in which Ondricek's intonation was frequently faulty, the tone of a pressed and forced nature, which produced on the G string that disagreeable rasping noise, and the voice leading was not as clear as is necessary in polyphonic playing, in which plasticity of style is an indispensable quality. Above everything else, however, the reading was suffering from a lack of rhythmic precision, which was positively distressing.

Sally Liebling's solo numbers, the Moszkowski Barcarolle and Liszt's "Tanz in der Dorfschänke" were rattled down in tame parlor style, but with a certain amount of glib technic.

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Last night's concert of the combined Berlin and Potsdam Wagner societies drew an immense audience of members and their friends to the Philharmonie.

The program contained only in its two opening numbers works which correspond to the acknowledged aims of the society. The first of these was Alexander Ritter's "Storm and Stress Fantaisie," entitled "Sursum Corda" ("Upward, ye Hearts!"), for grand orchestra. It is an unevenly, not logically conceived, nor constructed, nor orchestrated work, which, though it contains some episodes of musical value, shows, on the whole, the hand and mind of an amateur. No amount of foisting upon the public will ever bring the works of Ritter into that high position which is claimed for them by some of the blind Wagner and Liszt followers, who think because a composer is an ardent admirer of these two giants he must of necessity be or become a giant himself.

Incomparably greater and far more valuable is the ode, "The Fifth of May," for bass solo, chorus and orchestra, by Hector Berlioz, set to the touching words in which Béranger immortalized the deathday of Napoleon I. The coloring in the orchestra, which is sometimes attained with the simplest means, is superbly descriptive, and a gradual climax is reached through first strengthening the solo voice by means of a unison male chorus, to which at the very close are added the female voices of the chorus. Baptist Hoffmann sang the bass solo with noblest expressiveness.

He also sang the utterances allotted to Gurnemanz, while Gruening, instead of the originally announced, but indisposed Kraus, took the part of Parsifal in the excerpt consisting of the Footwashing and Good Friday Spell from "Parsifal," which was next performed. Then came the dying words of Siegfried with the Funeral March from "Die Götterdämmerung," in which latter the four extra tubas were painfully out of tune, and the concert closed with a performance of the Ninth Symphony, the third one this winter of Beethoven's immortal work.

The concert was conducted by Richard Strauss.

Glinka's opera, "The Life for the Czar," was brought out for the first time at Hamburg last week, but despite an excellent performance failed, according to reports just received, to create anything like that deep impression which this patriotically flavored opera always produces in the national hearts of Russians when given at St. Petersburg or Moscow.

\*\*\*

The committee for the erection of a monument to Johannes Brahms at his native city, Hamburg, announces that 40,000 marks have so far been collected for that purpose, and that this sum is deemed sufficient. The monument is to be placed upon the wall of the Ringstrasse, but no decision has yet been reached as to whether it is to take the shape of a bust or of a statue of the composer.

\*\*\*

Johann Strauss' posthumous ballet "Cendrillon," which was to have been brought out at the Vienna Court Opera next fall, was withdrawn by the Strauss heirs. This was probably done upon the advice of Director Gustav Mahler after his study of the score, and it is more than likely that his judgment is correct. The work was left by the composer in an unfinished condition, and the score has been completed by another musician. Perhaps it is doing the best for the manes of the great waltz king to leave "Cendrillon" unperformed.

\*\*\*

Siegfried Ochs, the conductor of the Berlin Philharmonic Chorus, was nominated professor by the Emperor, a title which is a decidedly deserved distinction.

\*\*\*

The Emperor of Austria just bestowed the Austria-Hungarian medal for art and science (founded in 1887), the highest decoration for artists, scientists and literary men existing in Austria, upon Giuseppe Verdi. He is the first musician thus honored, and the only other possessors of the decoration so far are Carmen Sylva, Rudolf Virchow, the Duke de Broglie, Theodore Mommsen, Adolph Menzel and Boeklin.

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The American managers are swarming in Berlin at an extraordinarily early time this year. I had a pleasant call from my old friend, Rudolf Aronson, who is passing through Berlin on his way back from Vienna to New York by way of Paris. Mr. Aronson tells me that he has arranged in the Austrian capital for the production and placing in the United States and Canada (in the English language) of the following works: With Joseph Weinberger he contracted for the American rights of Johann Strauss' "Wiener Blut," Adolf Mueller's "Der Blondin von Namur," Franz Suppe's "Das Modell" and Zeller's "Obersteiger." With Emil Berté & Co., of Vienna, he contracted for Carl Goldmark's opera, "Das Heimchen am Heerd" and Johann Strauss' "Die Goetlin der Vernunft." With Dr. Eicher, of Vienna, for C. M. Zichrer's "Die Landstreicher." With Bote & Bock, of Berlin, for "Der Waldmeister," by Johann Strauss.

Messrs. Henry Wolfsohn and Colonel George Frederic Hinton called in the interest of the German tournée of Sousa's Band. I took Mr. Wolfsohn to Privy Counsellor Henry Pierson, of the royal intendancy, and this amiable and obliging gentleman agreed to arrange for the appearance of the representative American band, with its world-renowned leader and "march king," before his Majesty, Emperor William II., at a private concert to be given before him at the opening of the tournée in Germany.

Further callers at this office were Albert G. King, of New York, and his wife, the well-known contralto, Mrs. Clara Poole-King, who may be heard in Berlin in the near future; Eugen Dacqué, the Neustadt-on-Haardt musical Mæcenas; M. Mayer-Mahr, pianist and piano pedagogue; Henry Doyle, of New York; Professor Reinhold L. Herman and Albert Wolffungen, operatic and concert tenor of Berlin.

O. F.

#### Berlin Music Notes.

IN Beethoven Hall, Monday evening, February 19, Hanna Knagenhjelm gave a vocal recital; her voice is of poor quality and unsympathetic; she lacks temperament and interpretation; all the songs from Bach to Dvorák were sung in the same style, the inevitable result being monotony. One little song pleased me very much; it was a Dutch song, called "Mot Kueld;" it charmed me with its piquancy.

Anna Franz Muller, a soprano from Leipsic, gave a concert Tuesday evening, assisted by Alexander Sebald, violinist from Budapest.

The lady possesses a hard, unmusical voice, which becomes earsplitting when she ventures upon her higher tones; it might pass if she were shouting to some one two blocks off, but can hardly be called singing.

The violinist was the worst one I ever heard; he chose entirely technical pieces, and then did not have technic enough to go through them decently. He finished the program with the Perpetuum Mobile of Paganini as a study in octaves; to say that they were uneven would be putting it mildly, and more than half the octaves were atrociously out of tune, notwithstanding the fact that the piece was taken at quite a slow tempo. J. E. HASSELL.

#### A Defence.

PHILADELPHIA, March 1, 1900.

Editors The Musical Courier:

THE question having been raised by your Philadelphia correspondent as to whether our city is a "musical centre," and the oft-repeated accusation that we do not appreciate our own musicians, has led me to undertake a short defence for the musical public, of which I am an enthusiastic, unprejudiced member. That we do not pay exorbitant prices I admit; but that we refuse to appreciate what is worth listening to I most emphatically deny and protest against.

Two-thirds of the musically educated population of Philadelphia are so situated that they cannot pay high prices, and the other third very often can, but won't. This is leaving entirely out of the category many of the fashionable supporters of the New York Metropolitan Opera Company, who throw money away for their boxes every season, and are never seen at any other musical event in the city, unless they constitute themselves the principal wheel of the machinery, around which every other body must revolve. Nevertheless, they are to be thanked for guaranteeing a sum to the manager, which the more discerning part of the public would not think necessary to indorse for the advancement of music, nor be able to meet if it did.

Scores of afternoon concerts are given every winter that are fairly well attended by a typical Philadelphia audience—cultured and intelligent—but somewhat frugal; for one can rub shoulders with judges and bank presidents buying the cheapest tickets who could well afford to be more generous to the struggling members of a meritorious profession. These—and there are many others of affluent standing—belong to the class who look upon music as a relaxation, and can, but won't, pay well. Still, one thing may be said in their favor, and that is that they pay at all, as most of our local concert vocalists have choir positions, and can be heard every Sunday free of charge.

This accounts in a measure for the sparsely filled concert halls, not to mention the Academy of Music, which is said to seat over 3,000 people, though 700 more can pack in when the drawing card is worth the squeeze. As a matter of fact, the two upper galleries are invariably crowded, whether the artist be local or of foreign importation, for the simple reason that the seats are moderate in price, and occupied chiefly by musical students, instructors of the same, men and women of letters, and hundreds of others with keen musical perception who have no profession at all; yet keep pace with the science of harmony; all of them ready to encourage the young aspirants for fame

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whose careers have perhaps been followed since the days when they wore kilts or pinafores. The same people go all the time, season after season; then why should they not have variety in the way of outside talent? Very often it is no better, if as good, as our own, and the comparison is favorable to those who are doing excellent work here.

As for being looked upon as a "musical centre," if a "musical centre" means a focusing point for musicians from all over the civilized world, most assuredly we cannot lay claim to any such distinction. New York is the Mecca for these suffering, underpaid tin gods; for the rag tails as well as the stars, who receive their instruction in their respective capitals, flap their wings and then migrate to their heaven. For what? Lack of appreciation at home? No, let them be honest, for greed. But their increase of salary is no proof that they sing or play for a more discriminating public. Philadelphia is proverbially critical. The very fact of New York having a cosmopolitan, floating population, for the most part bent on the pleasure of the moment, accounts for the lavish expenditure, but precludes the possibility of qualified judgment or unity of opinion, and unity means power; anything and everything will not be swallowed here.

It is bad enough to swallow pills that our medical adviser prescribes, but when concert managers attempt to thrust them down our throat it is not to be endured. I repeat, those of our own musicians who have talent are valued according to their merits, vocally or instrumentally, but we have no geniuses, and comparatively few just now who show decided promise in the future. In fact, we may be said to be quiescent. The past generation of musicians, either from indifference, lack of appreciation (?) or old age, has turned its face, so to speak, to the wall, and is not much in evidence, while the present generation is still in an embryonic state.

Who is the phoenix that will rise from the ashes of the past and shed such a luminous splendor o'er "darkest Philadelphia" that we niggardly inhabitants, forgetting our long trained habits of economy, will rapturously shower the contents of our purses into his outstretched hands? But no, what am I talking about; such a phenomenon as a contented Philadelphia musician cannot be imagined; his goal, like that of his predecessors, will be New York. We can never hope to satisfy his rapacity.

#### Sara Anderson in Pittsburg.

THE voice and method of Sara Anderson, the young dramatic soprano, earn for her everywhere the admiration of audiences and critics. She sang recently for the Apollo Club, of Pittsburg, Pa., and all of the daily papers of that city published favorable comments on her work. Subjoined are some extracts:

The soloist, Miss Sara Anderson, could scarcely have been excelled in her work. She has a dramatic soprano voice of good range and expression. She gave a delightful rendition of Massenet's "Il est doux, il est bon."—Pittsburg Dispatch.

This was Miss Anderson's first visit to Pittsburg, and she was given a cordial reception last night. With a pure, sweet soprano voice and a gracious and winning manner, Miss Anderson at once won recognition as a charming singer. The "Ave Maria" of Gounod was sung with exquisite feeling.—Pittsburg Commercial Gazette.

#### New Operas in Italy.

AMONG the new operas that have been heard this winter, in addition to the much heralded "La Tosca," of Puccini, may be mentioned Caleotti's "Anton" and Ferroni's "Il Carbonaro."

Cesare Galeotti is a young man who started his career as a pianist, but is now better known as a composer of instrumental music. "Anton" is his first important attempt in dramatic music.

Ferroni is professor of theory and composition in the Milan Conservatory, and has already presented two operas to the public, "Rudello" in 1890 and "Fiesmosca" in 1896.

## From Paris.

(Continued from last week.)

M. ALEXANDER GUILMANT was the bright particular "treasure" at a grand matinee musical given this week by Madame Gallardo in her home, Rue Dumont-d'Urville. The program was of the best music. Among the guests were the Nonce Apostolique in France, Monsignor Lorenzelli, accompanied by several high dignitaries; the ministers of Brazil and Bolivia, the Prince della Rocca, the Princess de la Glorietta, the Countess Brucher, &c.

M. Guilmant is elected one of the committee of the Congress of Musical History, a sort of international consideration of the musical histories of different countries as compared one with the other. The congress is to be held in Paris in July of 1900.

Mlle. Alice Verlet is back in Paris. It is not generally known that this charming girl and capable singer sang in Budapest with great success before all the Austrian court, the Princess Elizabeth, the archdukes and duchesses, &c. The Princess congratulated the singer and was most kind to her.

The repertory of this bright little lady consists of all the current operas, "Lucia," "Hamlet," "Romeo and Juliette," "Huguenots," "Traviata," "Noces de Jeannette," "Barber of Seville," "Pillemon and Baucis," "Rigoletto," "Werther," "Pagliacci," "Pêcheurs de Perles," "Lakmé," "Mignon," the two roles Mireille, Micaela in "Carmen," &c. The *Echo de Paris*, *Evenement*, *Le Jour*, *L'Intransigeant*, *Indépendance Belge*, *Courrier de Londres*, *New York Press*, *Herald*, *Tribune*, *Times*, *World*, *Journal*, *Dramatic Mirror*, *Monde Musical*, Paris; THE MUSICAL COURIER and various journals in Belgium contain comments in praise of Mlle. Verlet. Those treating her début at the Paris Opéra Comique in "Les Noces de Jeannette" were specially eulogistic.

M. Breitner, the pianist, now being heard in the States, has been generously recognized by the art authorities of Europe. He is Chevalier of the Legion of Honor, Officier de l'Instruction Publique, Chevalier de l'Ordre Royal d'Espagne de Charles III., &c. He has been heard in almost every hall of importance in Europe, and is known as an artist of the highest standards and ideals. Madame Breitner continues her musical work in Paris in his absence, and is meeting with the success she merits.

A bal masque at the Paris Opéra is an experience worth passing through. Not in a box, but in the ballroom, and to remain till the close—that is to say, 6 a. m. A picturesque sight of the last one was to see that whole masqued and costumed party tumble out upon the snowy streets on Sunday morning. The funniest part was that not one of them had the faintest idea of snow, there being not the slightest indication of it on entering. To see that half-crazy, multi-colored mob tearing for cabs in the snowy dawn, and not being able to get them and not caring whether they did or not, or whether they ever went home, was a theatre. All France is a theatre!

Mlle. Martini is much obliged to Ion Arnold for his charming song "Come Back Dear Heart." She has had it translated and has put it into her repertory.

Mlle. Kikina is having good success in her teaching. She is happy in her work. Her studio is 100 Avenue de Villiers.

F. M. Biggerstaff, the pianist, is in Paris studying with Moszkowski. He is making progress in the ideas of the French school, in finish of technic and in Moszkowski compositions, which he much admires. He is living with his sister, near the Luxembourg.

Another concert by Madame Marie Levenoff, the pianist, this time of the works of M. Georges Pfeiffer. This was one of the most interesting concerts of the season, the works

played being highly interesting, full of melody, picturesque, rhythmic. There was not a dull piece on the program. A quartet in F minor was specially brilliant. All the pieces, vocal and instrumental, won much applause. Madame Levenoff played admirably. This teacher has added the teaching of sight reading to her course of study. American students in Paris who are deficient in this direction are heartily recommended to Madame Levenoff, 21 Rue Le Bruyère, back of the Trinité.

The *Badische Landeszeitung*, the *Frankfurter Journal*, the *Kleine Presse*, of Frankfurt, all contain eulogious notices of the playing of Berthe Marx Goldschmidt. The remarkable facility of her execution, her interpretations and the enthusiasm of her audiences are spoken of at length. At Karlsruhe the concert was specially fine. In Dresden she played in connection with Sarasate Bach's Sonata for piano and violin, Suite for piano and violin by Goldmark, and alone Chopin's Fantaisie in F, Saint-Saëns' brilliant Etude Waltz, Schumann's "Zwei Pedalstudien" and the Liszt Twelfth Rhapsody. Sarasate was at his best in the concerted pieces, also in "Fée d'Amour," by Raff, for violin and piano, and in new Spanish dances by himself.

A nice opportunity for people desirous of having homes of their own in Paris during two or three months in summer of this year is offered in two different districts of Paris—one near the Trocadero, the other near the Opéra. At the former place Madame Lurig offers her home furnished during her three months' stay in Germany. She wishes "nice people," who will take care of her nice home just as it is. It is within a stone's throw of the Exposition grounds, 5 Rue Petrarque, near the Trocadero Palace. The other is at 9 Rue Nouvelle. Address M. Brument. Either of the places is advantageous. Write at once.

PARIS, February 20, 1900.

The Paris theatre men have revolted against the idea of pensioning beggars off of their hard-gotten earnings!

The churches take care of the poor in the States. They did here once, but when it was found that by the growth and extension of entertainment, the church lost in numbers and consequently in riches, measures were taken to compensate for the loss, and to protect as much as possible the poor against the consequences.

In France the theatre did not begin with the play proper (improper rather, as it is to-day. Spectacle began by the interpretation of Bible scenes, notably those of the sufferings and death of Christ, commonly called "The Passion."

This Passion representation was the first order of entertainment called upon to make good to the poor of the city, that which was withdrawn by superior attraction.

This first tax was imposed in 1541 and the proceeds went to the hospitals. Educated in this generous habit and perhaps urged as well by a small cry of conscience, the actors themselves gave percentages of their salaries to certain parishes, to be distributed among the poor.

Educated in the idea that theatres and actors could afford it, a society was formed, first for the management of alms, and later for the imposition of regular donation.

A feature of all control is to keep turning on the screws little by little to test the endurance of the other party. No translation of the turning worm fable has ever been found sufficient to indicate just when a halt should be called in this tightening process.

Always a little more, and again a little more, and try it again, and maybe once more, and so on till the cry goes forth, the string snaps, the camel's back is dislocated—the worm turns.

Universal this experience! In 1689, 1699, 1716, 1796, 1848, 1864, 1887, 1892—up to the very bridge of this century—marked the successive augmentations withdrawn from the pockets of amusement makers, while beggars political, mental and physical, gloated, grew fat and—continued to beg.

In 1806, when they bothered Napoleon with the ques-

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tion, he replied by abolishing three-fourths of the theatres, and telling them all to hold their tongues!

After that bureaucracy joined in the ravage, and became the worst beggar of the lot, swallowing one-half of what passed through its claws. Evidently if the real beggar was to get a mouthful, two heaping mouthfuls must be raised for that object! "Make the theatres do it; they are luxurious and do not work!" became the cry of the "Assistance Publique."

Politics later swallowed their own efforts for assuagement of the difficulty, deputies signing one order of idea, and voting the exact opposite! This, in order that the right hand should know what the left did not do.

The result was inevitable counteraction of the exigencies of art to feed not the paupers only, but the means to feed the paupers. The poor directors, already afflicted by Government restrictions, by popular caprice, by growth in theatrical taste and luxury, and by the inevitable advance in the money value of artists, found themselves in the position of any faithful worker who regards the well being of the master more than his own good—workers incessant for nothing, and with beggary staring them in the face!

This was the condition up to a few weeks ago, when the directors joined hands in protestation, and declared "Enough!"

Where to turn in the difficulty? To the dear public, of course! Make the man who is already paying 5 francs for a 50-cent seat, pay 7 francs, and give the additional 2 to the conglomerate beggarhood!

Viola! Which is being done! Now that they have commenced with the public, it remains to be seen how much india rubber there is in the public's composition.

Naturally, it is only a question of time when the worm that—wise, is called upon to show his dignity. Surely that time will come, and what then? Meantime it will be interesting to watch the manoeuvres of the screw turners, and how adroitly they will accomplish their task.

One thing to be promised them is a good, long time in which to work. For the poor Parisians are so drilled in abuse, so browbeaten, trampled upon and whipped by custom, tradition and general slavery to general habit, that neither interest, will power, vitality, nor energy remain to them with which to protest!

Any people who will complacently endure what theatre attendance imposes upon them to-day will patiently bear any ills the future may be storing up for them.

There is one hope for them—the steadily increasing influx of wideawake, enterprising, ambitious, thinking, capable Americans into their midst, who, out of patience with the general lethargy, will one day lift the load from their shoulders.

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The *Monde Musical*, of Paris, is branching out in various directions and making rapid strides toward brilliant conditions. A musical supplement has been added to the regular edition, the printing and paper of which are both excellent. A nocturne (C sharp minor) of Chopin adorns this number. The direction has also opened a concert agency close to the Boulevards and is actively pursuing the work of musical entertainment. M. A. Daudelot, who is at the head of this enterprise, has recently been made Officier d'Académie. M. Auguste Mangeot deserves much credit for the admirable way in which he is carrying on the work established by his esteemed father.

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A young French musician, Miss Victoria Cartier, residing in Montreal, Canada, is there doing much for the advancement of the music of her country. Organist of St. Louis de France, pupil of M. Eugène Gigout, she is an earnest artist-student and patriot. She gives many superior concerts, at which the best work of the French masters are in evidence. The local papers speak in flattering terms of Miss Cartier's abilities.

This evening Berlioz's "Requiem" will be given in the Church of St. Eustache. Every effort has been made to produce the work with all the artistic possibilities which the composer could have wished. The orchestra, of 400

executants, will be seated in four different quarters of the church. The effect will be imposing.

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Protestations against war are swarming throughout Europe, and nowhere more than in the breasts of individuals. It needed this last brutal affair to punctuate the Peace Conference.

Those in France who are in the van of white civilization should enter protest against the "tolérance exceptionnelle" of Spanish bull fights in Paris, proposed as a feature of "Spanish culture" for the Exposition. Bull fights are schools for man fights, and just as many children may be branded with blood thirst, whether the performance be "exceptional" or "unexceptional."

Thirty-nine yards a second was the rate of speed of the wind which raced through Paris last night. Thirty-nine yards in one second! And French yards are longer than ours, at that.

Mlle. Alice Verlet has been engaged by the new popular opera company in Paris as one of its stars.

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Joachim and Melba! What an idea!

To begin with, why should she need to marry an old man? To begin with, why should she need to marry anybody? To begin with, she could not marry anybody if she would, as her husband would not let her.

Carreño is coming here to give two concerts.

The last living pupil of Chopin has just died at Nice, having passed her four score years by one. Her name was Anna Deybel-Maynd. She was a Polonaise. Her husband was a nephew of Murat, and she was friend of Michelet Quinet, the poet; Mickiewicz and others of interest of her day.

Apropos of the idea to raise the price of theatre tickets in order to give to the poor, a nice Boulevardier suggests that instead of that a tax be put upon the head of every first-class foreigner who crosses the frontier! "God knows," he adds, "I wish they were obliged to pay not only our amusements, but all our other impôts!"

Fine spirit with which to face the twentieth century! It makes one think of the whine of one of those little sickly brats in a nursery who is snarling with his sister over a doll's head.

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The two most capable English generals so far have been Irishmen.

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A concert was given here this week of the works of Sig. Stojowski, the Polonais pianist, of whom much has already been written. Pupil of the Paris Conservatoire, M. Stojowski has exceptional talent as a composer. He is also much in vogue here as professor. Louis Diëmer and Mrs. Van Stosch-Howland assisted in the interpretation; also M. J. Berny. This last is a young pianist of talent, who has inaugurated a series of matinees in which works of modern composers are executed. The matinees have become very popular, and none was more highly appreciated than this last one of the compositions of M. Stojowski.

M. Jean-Jacques Mathias, the violinist, has again been heard, through his pupils, at the charming Salle Charras, Paris. "Un Rêve" and an "Air de Danse," by M. Mathias, were on the program. The pupils did justice to their excellent master, whose own solo work is now heard too seldom.

Mrs. Sherman, of San Francisco, is back in Paris with her two daughters, the Misses Clare and Elsa. Mr. Sherman came over last summer to visit them and took the entire family on a trip through the British Isles. He left them in London to return to San Francisco, where they hope to rejoin him about July next. Miss Clare continues her piano studies with M. Moszkowski, and Miss Elsa, the violin, with M. Berthelier of the Conservatoire. Both are making excellent progress, and as well in French as German. "The three girls," as they are called here, look fresh and blooming as flowers, and their conversation is a delight to listen to.

F. M. Biggerstaff, of San Francisco, is likewise study-

ing with this professor. He is charmed with him, as are all of his pupils, and delighted with his progress. M. Moszkowski speaks in highest terms of Mr. Biggerstaff's talents and of his musical equipments also. This is something to be proud of, as this teacher is most sincere in all his expressions.

Mr. Nason, of New York, son of the pastor who last year replaced Rev. M. Paxton here, is another piano pupil of Moszkowski, and is studying organ under M. Guilment as well.

Another advanced pupil, a beautiful young Roumanian, Mlle. Erbeano, gives a concert at the Salle Erard here to-morrow evening. Much interest is felt in the affair. Mme. Deschamps-Jehin, of the Opéra Comique, and M. Bild, of the Opéra, sing at the concert.

A young Roumanian, of whom much has been said as violinist and composer, Georges Enesco, was heard at the Colonne concert on Sunday in Saint-Saëns' Concerto in B minor. His compositions have received recognition here.

Mlle. Ada Adams, of New York, is a very pretty and talented vocal student studying in the city with Mme. Marchesi. She was one of those privileged to sing at the grand Fête. Her mother, a charming and pretty woman, likewise is here with her. They are staying at 2 Av. de Friedland.

Mr. Langham, the well-known baritone of Galveston, Tex., is having much encouragement given him in regard to European début. His musical experience and his excellent training under such a teacher as Harry Presson Miller, of New York, allied to unusual talent, voice and common sense, have given this young man an excellent start in the musical world. He is with M. Sbriglia.

Meantime Mlle. Doria (Klaus), a young Marchesi American, has been engaged at the Opéra Comique. Felicitations.

The most beautiful bass voice in Paris is that of Clarence Whitehill. It is simply glorious. May he keep it for many useful years and come to know to the full the noblesse oblige of such a gift.

A Mlle. Mockel, a French vocalist of value, is creating a revival of interest in the vocal music of the last century by a series of concerts given at the Salle of the Journal, under the direction of the *Monde Musical*. The concerts are listened to with much interest. Hekking was the violin 'cellist of the last concert.

Gluck was sixty when his "Iphigénie en Aulide" was given. Eight musicians had already written upon the subject. The first rehearsals were held at Vienna. It was given at the Opéra here in 1774. The words were by one Rollet. The words of "Iphigénie en Tauride" were by Guillard. It was given in 1704 at the Opera.

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Mme. Norman O'Neill (Adine Rückert) has commenced giving lessons in London, her new home. Pupil of Madame Schumann and of Mme. Wilhelmine Szarwadielass, Madame O'Neill comes to her work highly recommended by them, and also by Prof. Iwan Knorr, of Frankfurt, and by the Parisian musical authorities. In an enthusiastic and sincerely worded letter, Mme. Eugénie Schumann testifies to her mother's appreciation of Mlle. Rückert, and to the fact of the latter's earnest study under her tuition for two and a half years. The husband of the pianist is M. Norman O'Neill, the composer. All good wishes to the young musicians in their career. Mme. O'Neill has played successfully in Oxford and Manchester, where the criticisms were of the best. Her début in London will take place later.

Mlle. Adam, the well-known French diction teacher of 5 Rue Guillaume Tell, Paris, has appeared on two charming occasions, singing in costume the songs of her ancestors. Scenes from "Le Petit Duc," by Lecoq, were highly enjoyed. Mlle. Adam has much talent, is most prepossessing, and has marked success as a diction teacher.

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Albert M. Rihl, Jr., of Philadelphia, a basso of talent, studying with Lheric, in Paris, is quite happy to see the music of his city taken hold of by THE MUSICAL COURIER with special correspondence. Many friends of that city living in Paris rejoice with him. Regret has frequently been expressed that Philadelphia was not "properly cared for." She is now in a fair way to be looked after. St. Paul, Minn., and New Orleans are two other cities of the Union to be congratulated under similar circumstances.

Mme. Samuels, who represents the "latter French quarter" of our country, is one of the most fascinating and agreeable of women personally, a sound musician, pianist of marked ability and too great modesty, and one of those ardent, whole-souled, exhilarating sort of people who leave behind them a souvenir as of a walk in gardens in spring, after one has fallen heir to a fortune. She loves music passionately, as music should be loved only; she reads it as cal interests, as chef d'orchestre to the United States in harmonies. A Frenchwoman and thorough Parisian, she is probably the only one whom we have the pleasure to count among us. Her father, a Frenchman, cousin of Halévy, was pupil of Viextemps. He was sent on musical interests, as chef d'orchestra to the United States in 1884, through the influence of a French singer by the name of Calvé, then of the Opéra Comique, but no relative of the celebrated prima donna of to-day. The daughter was left in the family of M. Hubeau, associated with the house of Pleyel, Wolf et Cie, where she remained twenty years, having all the privilege of association with the artists and artistic performances, musical soirées, &c., of that famous musical centre. A brother of that M. Hubeau was an intimate friend of Chopin, and Mlle. Halévy became Madame Bizet. In the Paris Conservatoire Mme. Samuel was pupil of Henri Herz. She had her first prize in solfège at ten. She has been in the States eleven years. There she married and has two charming daughters. When Pugno was in the States Mme. Samuels made every effort to make the visit of her countryman at New Orleans a profitable and agreeable one. She seems to be now interesting herself in the success of Petschnikoff. Mme. Samuels has been urged to come back to Paris, where she would be invaluable in training pupils for the Conservatoire. There is no reason why she should not accomplish this in New Orleans, where she has already established a reputation as piano teacher of first rank.

A new vocal star of great promise has come to the studio of M. Fidèle Koenig in the person of Miss Le Berthellier, of Canada.

At an artistic fête given by a society at the Salle Charras this week was produced, for the first time, a gay and witty revue, the subject matter of which was written by M. Robert Damorés, a young actor-comedian of marked talent, who played the leading role in his amusing piece. The piece was set to music by a local musician, M. Paul Diey. "France d'Alors" was the title. It is safe to say that few productions of this season were more highly enjoyed by the audience, and that few left the house in such a spirit of

gay good humor as on this occasion. M. Damorés is son of Mme. Paquet-Mille, the well-known teacher of French diction and literature, author of "Méthode d'Orthologie." Another son is engaged in serious dramatic work, while the eldest, an esteemed marine engineer, living at Brest, is a poet of no mean ability.

Miss Blanche Adler, a talented pupil of Mlle. Eugénie Meyer, makes her preparatory début this week at a soirée musicale in "Oh Beaux Rêves," from Saint-Saëns' "Etienne Marcel." It is her first effort outside of the schoolroom. Miss Adler has a lovely voice, and is fast coming to know how to use it and to sing in a thoughtful, intelligent fashion.

Miss Julia Luby, a talented American, who has given some time, money and tears to the study of vocal music abroad, has finally returned to New York, where she is at work under the direction of Oscar Sanger. She writes that she is more happy and satisfied in her present surroundings than she has yet been. She finds Mr. Sanger an accomplished master, who besides knowing what he wants to teach, knows how to impart it. This young lady is very much in earnest in her musical work, refusing temptations to stray from the chosen path for others less severe and more rosy of hue. May she find the success she covets, but let her not lose sight of the roses!

The best educational news that has reached Paris so far this year is that of the entry of the "Yersin Phonetic System" of teaching French pronunciation into the New York High Schools! There is a consummation devoutly to have been wished for! The zeal, enterprise and energy of these wonderful Frenchwomen cannot be too highly admired.

Not satisfied with having created the most profound and complete phonetic system that has ever existed in any language (not excepting our own), they work like generals upon a battlefield to awaken public attention to the fact that by phonic analysis must the entry be made into language. Sounds as the commencement of the study of a language is their war cry and they do not cease to cry it day and night on house-tops as at chimney sides.

And they are absolutely right. Instead of catering and flattering and befogging intelligence, and "crying peace when there was no peace" they came boldly to the front, declaring uncompromisingly that those who spoke French otherwise did not, and could not, and would not speak it decently to their dying days. It is this insistence, this persistent insistence upon the necessity—the absolute and unshakable necessity of beginning by sound analysis, that has been one-half the value of the Yersin effort. The system alone was not enough and would not have been of itself enough. People interested in French were lined with the error that those who spoke it fluently therefore spoke it correctly. Such people could not be persuaded that they needed drill on the sounds. They had first to be persuaded that they did need the sounds and that they could not and did not speak the language decently without. Nothing less than bludgeon blows were necessary to advance this truth. The blindness, stupidity, vanity and impudence of people in this regard is simply unbelievable. They will have to come to believe the doctrine, however, when they see the success of the administration of truth in the matter.

The next step is to get the French phonic chart beside our own in the normal and primary schools. And the

next thing is to add to them the phonic charts of German and Italian.

The next thing after that (or who knows maybe instead of it) will be the creation of language schools in all parts of all countries, based upon the phonic charts, by which correct pronunciation of all four languages could be taught (with absolute correctness) in any country.

The next thing after that and the summit of the reform will be to compel singing teachers to bow to this truth so long strangled by them, and oblige them to insist upon a course of phonic drill in a language before entering upon the vocal study of that language.

With intelligent co-operation of singing teachers in this regard, the splendid results would be of speedy accomplishment. If they will not co-operate voluntarily they must be made to co-operate. The way to convince the obstinate is to touch their pocketbooks! The road to this end at least is now becoming clear.

To the front you most intelligent vocal teachers!

FANNIE EDGAR THOMAS.

#### Louise B. Voigt as Delilah.

LOUISE B. VOIGT has just returned from a successful Milwaukee engagement, where she sang Delilah in Handel's oratorio "Samson" at Pabst Theatre, February 23. Miss Voigt's clear, musical, flexible soprano has won for her many expressions of praise in all her appearances this winter, whether in New York or elsewhere. She has appeared at public and private functions in Gotham with unvarying success, and Cincinnati, Cleveland, Galveston, Tex.; Reading, Pa., have all indorsed what the critics in Berlin said after her début there. Miss Voigt's brilliant, dark beauty and graceful bearing make an attractive complement to her very superior art, and her first season in her native country since her extended course of study abroad has been highly successful and encouraging to the talented young artist. Of her performances of Delilah the Milwaukee papers speak as follows:

Miss Louise Voigt, a singer of most charming stage presence, sang the soprano parts with much feeling, and a uniform beauty marks admirable singing.—Milwaukee Wisconsin, February 24, 1900.

The soprano, Miss Louise Voigt, has a clear soprano voice of good quality, under perfect control, capable of doing satisfactory work.—Milwaukee Evening Journal, February 24, 1900.

Louise Voigt, who sang the part of Delilah, possesses a fair soprano of moderate strength and considerable flexibility.—Milwaukee Sentinel, February 24, 1900.

The following letter in praise of Miss Voigt is self-explanatory:

MILWAUKEE, February 25, 1900.

MY DEAR MR. THRANE—I inclose a letter for Miss Voigt, which arrived here after she had left. At the same time I take special pleasure in telling you that Miss Voigt was a splendid Delilah in our "Samson" performance in every respect. She sang excellently. Her voice is clear and strong, of heroic timbre, and she sings very musically and intelligently. I was highly satisfied with her work, and so was the whole large audience. She, besides being a most charming personality, which everyone must at once learn to like, is bound to be one of your most successful soloists. I wish this success heartily to her and to you. Yours very sincerely,

(Signed) WM. BOEPFLER.

#### Soloists for the Holyoke Festival.

C. S. CORNELL was in New York last week to engage the soloists for the performance of "The Messiah" at the Holyoke (Mass.) Festival, April 18. The Boston Festival Orchestra has also been engaged. The soloists will be Miss Hildegard Hoffmann, soprano; Miss Edith J. Miller, contralto, and Herbert Witherspoon, basso.

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LONDON, February 23, 1900.

**T**HE War Concert fad is about played out. Even the much advertised smoking concert at the Imperial Institute, with a program selected by the Prince of Wales, was attended by only half a house. The other war functions at H. M. Theatre and Covent Garden brought in large sums. At the latter, which was gotten up by Alfred Rothschild, the boxes sold up to \$1,250. The chief attractions were the old ones, Patti and Lloyd. The other performance of tableaux vivants and supper at \$10 a head can only be called tedious. The amateurs were very amateurish, and forgot the words. Hamish McCunn's masque was far from pretty. All these things have, of course, diverted much money from the ordinary concerts, but they may be regarded as out of season events, for the season will not really open till May 14.

Marmaduke Barton, the pianist, gave a concert at St. James' Hall, February 20, and played Beethoven's Sonata in A major (op. 101), Brahms' in C and several pieces by Chopin and Scarlatti. He was most successful with the two latter composers, but altogether nothing great. At Dunn's orchestral concerts, Hamish McCunn conducted, but did not give a new piece that he had promised; the patriotism of the audience was gratified by "Britain's Anthem" conducted by the composer, Sir Alexander MacKenzie. John Dunn's best work was in the Tchaikowsky D major Concerto.

The Paris Exhibition is awaking some attention, and Sir Arthur Sullivan and Mr. Cowen will be the representatives of English music. It is to be hoped that serious efforts will be made to introduce some English works to French audiences. British choirs and bands have been invited by the managers of the Exposition to take part in the competition, but our chief dependence will be in the above named gentlemen, and the special concerts of British music by the Exhibition band of 150 performers.

The Crystal Palace concerts will open its season with an absolute novelty in England, Berlioz's long lost "Rob Roy" overture. The principal subject is the tune modernized by Burns as "Scots Wha Ha'e wi' Wallace Bled," started by the horns; the second subject being a portion of matter afterward utilized in "Harold in Italy," while there is an episode, which may possibly be intended to depict the love passages of Francis Osbaldestone and Diana Vernon.

The original score, supposed to have been burnt, and entitled "Intrata di Rob Roy MacGregor," has reposed in the library of the Paris Conservatory since the composer's own day, was not printed until it was comprised in the recently published first volume of the collected works of Berlioz, edited by M. Charles Malherbe and Herr Felix Weingartner. In the letter to Ferdinand Hiller, dated January 1, 1832, Berlioz says:

"You want to know what I have accomplished since my arrival in Italy. First, the overture to 'King Lear,' at Nice; secondly, the overture to 'Rob Roy MacGregor,' which I sketched out at Nice, and was stupid enough to show to Mendelssohn, against my own inclination, before I had settled a tenth part of it. I finished it and completed the instrumentation in the mountains of Subiaco."

Berlioz, however, in a later letter, says it was finished at Rome. "First, an overture to 'Rob Roy,' long and diffuse, performed at Paris a year later, badly received by the public, and burnt the same day on leaving the concert."

For the Händel Festival, June 16 to 23, Mesdames Albani, Macintyre, Ella Russell, Brema and Clara Butt have been engaged. Mr. Lloyd will make his last appearance, let us hope, at any festival, and Mr. Santley will make what is really a post-mortem appearance. These two gentlemen ought to have passed into innocuous desuetude long ago, so far as their concert work goes.

#### Saville Returns to Europe.

Mme. Frances Saville, the coloratura soprano, sailed on the Lahn February 20 to fill the remainder of her engagement at Vienna. Mme. Saville, in December, obtained a few weeks' leave of absence from the management of the Imperial Opera Company, with which she has a three years' contract, to make a brief concert tournée of America, under the direction of Impresario Victor Thrane. Although her delightful voice and artistic work are well known to the patrons of the Metropolitan Opera House, this is the first time Mme. Saville has appeared in her native country, America, in concert; but she made a deep and lasting impression wherever she sang, and was so cordially received that she will probably return in a couple of years for a longer stay, when she will give an extended tournée of concerts. Here are some of the notices Mme. Saville won from the critics of Indianapolis, Nashville and Baltimore:

Although it may sound paradoxical, it is none the less true that there are other ways of singing than with the voice alone. Saville seemed to sing with her entire personality; there was love, rapture, passion, in fact, every emotion expressed, and even the most profound student of harmony as a science alone could not have failed to have been impressed with the beautiful face and bearing of the singer.

Her voice is a beautiful one. She has it in perfect control. Her register, while not extraordinary, is large, and her program was of a nature by which it was so easy to gain a splendid idea of the range of her voice.—Nashville Banner, February 5, 1900.

Mme. Frances Saville is an artist such as is rarely heard at a song recital. The great cantatrices devote themselves so persistently to the opera that when a departure is made from the usual method the result is widely appreciated.

Madame Saville is a singer of wide experience and great vocal musical endowments. The admirable method which has made her a famous operatic "star" is quite as serviceable, and even more necessary, in the less imposing song singing.

Madame Saville fulfilled all the demands that could be made by even the most captious critic and charmed the large audience both by the great beauty of her voice and by the extraordinary display of musical taste and intelligence.—Baltimore Sun, February 17, 1900.

Mme. Frances Saville was as successful in the charming ballads and tender melodies as in the operatic airs. Her voice is clear and sweet, and her phrasing and expression were delightful. She seemed equally at home in Italian, German and French.—Baltimore American, February 17, 1900.

Frances Saville, the soloist of the evening, came before an Indianapolis audience for the first time and received a veritable ovation that was well earned. Madame Saville is a woman of charming stage presence, of attractive face and rich, full vocal power.

In the brilliant Verdi number, the trying and difficult recitative and aria from "La Traviata," the cantatrice had admirable latitude for showing the fine qualities of her voice. Her phrasing was strikingly perfect and the selection was given with an enthusiasm and feeling that completely captivated the great critical audience.—Indianapolis Sentinel, February 7, 1900.

#### Havana Music.

HAVANA, March 8, 1900.

**T**HE opera season is ended. Three opera companies in three months and eighteen days, and during that time seventy-three representations were given in the following order: "Aida," ten times; "Bohème," nine times; "Fédora," six times; "Lucia," five times; "Trovatore," four times; "Faust," four times; "Huguenots," three times; "Cavalleria," three times; "Rigoletto," three times; "La Gioconda," three times; "Mignon," two times; "Carmen," two times; "Mireille," two times; "L'Africaine," two times; "Andrea Chenier," two times; "La Traviata," two times; "La Sonnambula," two times.

"Hernani," "Manon," "Othello," "Prophète," "Favorita," "Romeo and Juliet," "Lakmé," "Robert le Diable," "William Tell" and "Pagliacci" were given once each.

The first company we heard was Madame Chalia's, which proved a failure, though they gave us Puccini's "Bohème" and Giordano's "Fédora," which was given six times to a full house. The Russian tenor, Michelle Sigaldi, was the best singer of the company. Donizetti, a nephew of the great composer of the same name, was conductor, and a very good one. His opera, "Doppo el Ave Maria" was to be given, but Madame Chalia got sick, and we did not hear it.

Then came the French opera company, which was a failure too. It gave us as novelties Gounod's "Mireille" and Delibes' "Lakmé." The best two singers in the company were Madame Talexis and Prevost, the well-known French singer.

And last we had Sieni's troupe of Italian opera. Adeline Padovani was the star of the company; then followed Signora Gini, Mme. Gabbi, La Campodonico, Lea Sangiorgio and Serena Ronconi. Three tenors—Cornubert (who, I think, is now at the Metropolitan Opera House of New York), Badaracco (who was engaged for San Francisco) and Moralez; three basses—Tisci Rubini (the best of the three), Carlo Rossini and Francalancia; two baritones—Giacomello a very good one, indeed) and Anceschi. Cav Arturo Bovi, an intimate friend of Puccini and one of the best conductors that have been in this city, was, to my opinion, the best thing of the company. He is really a grand conductor. Superb! I don't really know to whom to compare him. This company gave us as novelties Giordano's "Andrea Chenier," which was a success, and Massenet's "Manon."

I am not sure whether Cornubert, the tenor, is at the Metropolitan, and if he is I cannot think Grau is charging \$5 to hear a singer whom we heard here for \$3, Spanish silver.

The French opera company, which remained here, gave us, for some nights, Massenet's "La Navarraise."

\* \* \*

Signora Padovani, in company with Ignacio Cervantes, the well-known pianist, of this city, is to give some concerts at Matanzas this week.

\* \* \*

I forgot to say that Signora Adelle Gini died of yellow fever. She was the only artist that was sick here during the season.

#### Hofmann Song Recital.

**E**MIL F. HOFMANN, the baritone singer, will give a song recital at Association Hall, at Newark, N. J., to-morrow (Thursday) evening, under the auspices of a number of women prominent in Newark society.

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Other prominent pupils on the operatic and concert stage: Minnie Dilthey, Nella Bergen, Dorothea Morton, Charlotte Walker Amanda Fabris, Anna Russell, Marie Groebi, sopranos.

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## Music in St. Paul.

ST. PAUL OFFICE THE MUSICAL COURIER,  
THE MARLBOROUGH, SUMMIT AVENUE, March 9, 1900.



MMA NEVADA has been a visitor in the Twin Cities for the past few days, and so completely enraptured her hearers with her vocal powers and dainty art that the concerts have marked an era in the cities' musical history.

Madame Nevada is the star of one of the most artistic concert combinations heard in these parts for many years, and at the People's Church, Thursday night, March 1, the three soloists gave an ideal concert program. Madame Nevada's art is so unique, and she fills and keeps so sincerely to the place she so deservedly occupies, that not once in her wide repertory of song did she overstep the limitations of her voice.

Her numbers were all suited to her style, and, as in "Ah Fors e Lui," from "Traviata," and the "Shadow Song," from "Dinorah," are particularly adapted to display the beauties of her voice. One of the favorite numbers was the "Travouschka," by Tchaikowsky. In this weird Russian composition one could hear the tears and sobs in her voice, and the singer seemed almost lost in the spirit of the song. Madame Nevada responded graciously to an encore, in a German song, trilled and sung in the delightful pianissimo and mezzo voce, which is one of her chief charms of voice.

Louis Blumenberg, the 'cellist of the company, shared honors with Madame Nevada, and his solos were sung out in smooth and sympathetic tones. Mr. Blumenberg played the Hungarian Caprice and a double number, responding to an encore with Rubinstein's Melody in F. Mr. Blumenberg holds an undisputed position as one of America's first 'cellists, and his name is an artistic ornament to any program.

Too much cannot be said of Seldon Pratt, the pianist accompanist of the company. Mr. Pratt assumes the double role and carries his part triumphantly. He is a sympathetic accompanist and follows the soloists with much care and taste. His solos were full of dash and vigor, and in spite of his strenuous duties he gave an encore after his two Chopin numbers, playing in response a delightful "Humoresque" by William Berger. The success of the Nevada Western tour is due to the enterprising management of Charles Young, who has directed the entire tour.

The company rested one day in Minneapolis, giving their concert in that city on Saturday evening, March 3, at the Lyceum Theatre, going from there directly to Chicago for concerts at Central Music Hall March 8 and 9.

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In Minneapolis Louis Blumenberg again shared honors with Madame Nevada, whose audience and reception were even of a warmer and more enthusiastic calibre than that of St. Paul. Mr. Blumenberg's work was excellent, and he received a double call after both of his numbers. Madame Nevada, was recalled innumerable times, and sang three delightful extras. The audience seemed loth to leave the fair singer, and after continuous applause Madame Nevada seated herself at the piano, singing to her own accompaniment "The Mocking Bird."

\*\*\*

Miss Florence Pace, the brilliant young soprano, of St. Paul, sang before the Nevada concert company during their stay in Minneapolis. Manager Young, who was present, predicted good things for the fair singer's future. Miss Pace has had but one teacher, and her musical knowledge has been gathered wholly within the limits of St. Paul. To her teacher, Mrs. Ella Lamberson, an exponent of Vannini, is due the cultivation and success of this voice. Miss Pace is soprano soloist of Westminster Church, Minneapolis.

\*\*\*

Leopold Godowsky, the Chicago Polish pianist, is to be the next attraction of the Minneapolis Philharmonics.

\*\*\*

Mrs. Katherine Grey, soprano, gave a song recital on

the evening of Tuesday, March 6, in the studio of Vina-Avery Smith.

\*\*\*

Clarence Eddy was a guest in the city over Sunday, en route for Milwaukee.

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The people of the Twin Cities are at least awake to the fact that the Danz Symphony Orchestra, which has been giving fortnightly concerts at the Metropolitan Opera House for the past two months, is worthy of their attention and patronage, and now that they are drawing to a close, and after the smoothness of the past few programs, much regret is felt that the series is so soon to close. St. Paul and Minneapolis are the only Western cities of their size which can boast of a permanent orchestra, not only catering to the public tastes, but devoted to ambitious musical works. Local music lovers have suggested an orchestral fund for Mr. Danz next season. With the orchestra as the background for an artists' series, adequate and artistic accompaniments could be given to the visiting artists in solo work, and the musical fraternity afforded an opportunity of hearing the great vocal arias, violin and piano concertos with accompanying orchestra. The orchestra would then become a symphony in reality as well as in name and would find first place on the program. The last concert of the series will take place March 18.

GERTRUDE SANS SOUCI.

## Will Tour in Germany.

THE New York Herald of March 10 published this special cablegram from its Berlin correspondent:

BERLIN, March 9.—Henry Wolfsohn and George Hinton, of New York, have arrived here.

They are representatives of Sousa's Band, and have to-day concluded a contract with the general intendant of the Royal Opera House.

Sousa and his orchestra will give concerts in the Royal Opera House from May 20 to 27, inclusive. Sousa is well known in Germany, especially in Berlin, and everything goes to show he will be received here with great enthusiasm.

Before Sousa's Band comes to Berlin it will play two weeks at the Paris Exhibition, and after its engagement in Germany's capital will play for a week in Belgium. It will also give a series of concerts in the provincial towns of Germany.

It will appear for one week at Hamburg, four days at Dresden, Leipzig, Munich and Cologne, two days at Frankfurt-on-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe and Dusseldorf. Messrs. Wolfsohn and Hinton have just visited the principal towns in Germany, where the greatest interest is taken in the tour of the Sousa Orchestra.

This matter is referred to in the Berlin Branch Budget.

## Geneva Conservatory Engages Marteau.

THE Conservatory of Music at Geneva, Switzerland, has engaged Henri Marteau, the celebrated French violinist, to direct for three years an advanced violin class. In addition to taking charge of the advanced pupils at the conservatory, Mr. Marteau will form a preparatory class. The courses or classes will be held twice a week, and continue from September 1 to the end of June. Two examinations will be held annually, one in February and the other in June at the close of the conservatory year.

Besides awarding diplomas to meritorious pupils, the conservatory directors will open a competition of one prize for virtuosity. For the next three years Mr. Marteau expects to reside seven months of the year in Geneva, devoting the remaining months to his concert and recital engagements. As the readers of THE MUSICAL COURIER already know, Mr. Marteau is in this country now on a recital and concert tour.

## Opera Comique, Paris.

MONSIEUR LEON JANCEY, of the Odéon, Paris, has recently been appointed professor of diction and lyric declamation at the Opéra Comique, Paris. M. Jancey when in New York met with much success both as a teacher and reader.

## Nevada and Blumenberg.



ME. EMMA NEVADA carried St. Paul, Minn., by storm last week. A large share of the success was won by Louis Blumenberg, the 'cellist. These artists have made a success from the commencement of their tour. The following from the St. Paul Globe tells the story:

A nightingale in truth is Mme. Emma Nevada, the charming soprano who delighted a large and appreciative St. Paul audience at the People's Church last night. Madame Nevada is the star of one of the most artistic concert combinations heard in these parts for many years, and the soloists gave an ideal concert program. To those who have kept in thorough touch with the musical events and celebrities of the Old World, and have followed the career of Madame Nevada through the different spheres of Europe, her superb art and divine vocal powers were known, but to the majority of the people and American audiences her marvelous skill and artistic coloratura work were a revelation. Madame Nevada is the possessor of a magnetic and winning personality, petite and Frenchy figure and prepossesses her audience as soon as she steps upon the stage. To the student of the voice Nevada is a living, breathing lesson; such enunciation, perfect tone production and resonance have seldom been heard or equaled on this concert stage. The "Bell Song," from "Lakmé," was her opening number, and brought out the flexibility and delicate qualities of her voice. As encore to this number she gave a simple English ballad.

It was in the a and b numbers that her art might have been said to appeal mostly to her audience. In the first number, "Travouschka," by Tchaikowsky, one could hear the tears and sobs in her voice, and the singer seemed almost lost in the spirit of the song. The old and well-known aria, "Ah fors e lui," was given such a rendition as to bring applause before its finish, and afterward encore demanded, which was graciously responded to in a German song, trilled and sung in the delightful pianissimos and mezzo voce, which is one of her chief charms of voice.

The "Shadow Dance," from "Dinorah," contains all the pyrotechnics of vocalism and was poured out by the flutelike voice that appeals to the heart like the song of the nightingale. As an encore to this number Madame Nevada completely captured her audience by her singing, and accompanying herself on the piano, of "The Mocking Bird." This old but ever beautiful song, typically American and familiar to all, struck a responsive chord in the hearts of the hearers and brought to a close one of the most charming concerts given in the West for many seasons.

Louis Blumenberg, the 'cellist of the company, is supreme master of his instrument and sings out his solos in smooth and sympathetic tones. Mr. Blumenberg played the "Hungarian Caprice," by Dunkler, and its technic difficulties were lost and overcome by his accurate and at all times perfect execution. Mr. Blumenberg holds an undisputed position as one of America's finest 'cellists, and his name is always an artistic ornament to any program.

Too much cannot be said of Seldon Pratt, the pianist, accompanist of the company. Mr. Pratt assumes the double role and carries his part triumphantly. Mr. Pratt is a most sympathetic accompanist and follows Madame Nevada with much care and taste. His solos were full of dash and vigor, and, in spite of his strenuous duties he gave an encore after his two Chopin numbers, "Nocturne" and "Scherzo," playing in response "Humoresque," by Berger. The success of the Nevada concerts in Western States is due largely to the enterprising management of Charles Young, who has directed the entire tour. The company rest to-day in Minneapolis and will give their Minneapolis concert on Saturday evening at the Lyceum Theatre, going directly to Chicago for concerts at Central Music Hall, March 8 and 9.

These numbers were presented at the concert:

Bell Song, from Lakmé.....	Delibes
Travouschka .....	Tchaikowsky
Da Feaux Chanson.....	Bemberg
Vogel im Walde.....	Taubert
Shadow Dance, from Dinorah.....	Meyerbeer
Shall I Wear a Red Rose.....	Ryan
Madame Nevada.	
Hungarian Caprice.....	Dunkler
Melodie in F.....	Rubinstein
La Cygne.....	Saint-Saëns
Spinning Wheel.....	Popper
Danse Hollandaise.....	Dunkler
Berceuse .....	Renard
Louis Blumenberg.	
Waltz .....	Gulli
Nocturne .....	Chopin
Toccata .....	Sgambati
Etude .....	Henselt
Humoresque .....	Berger
Seldon Pratt.	

## Xaver Scharwenka Honored.

BERLIN, March 11.—Herr Xaver Scharwenka, the musician, has been elected a member of the Academy of Arts and Sciences.



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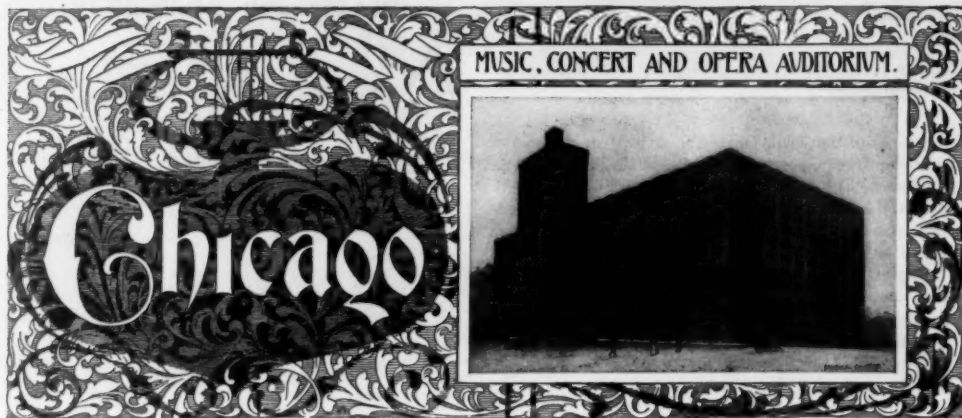
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CHICAGO OFFICE  
THE MUSICAL COURIER,  
242 Wabash Avenue,  
March 10, 1900.



AIT for Program Advertisements—Visiting artists to the city of Chicago are finding themselves in a very anomalous position. Announcements of concerts are being made, their names are being used for obtaining business, but little effort is made to induce the public to attend. It is time the advertisement scheme was stopped, and it is certain that many of the prominent artists who have been so victimized will not again lend themselves to any such working. That

it is a question of management is self-evident. A few weeks ago a concert was given at Central Music Hall to a packed house, which good advertisement and careful handling had obtained. Two concerts of superlative excellence recently, under other direction, failed to draw any audience worth mentioning. That program advertising should be allowed to be the primary cause for inveigling artists to this city only to damage their prestige by the meagreness of the support accorded is a menace to progression. A few more examples of such character is not unlikely to result in the taboing of Chicago by prominent artists.

The only classical concert of the week, with the exception of the Thomas Orchestra, was given by the Spiering Quartet Tuesday at University Hall, Fine Arts Building. The quartet was in excellent form, and gave a concert unusually beautiful, even for the Spiering organization. Only two concerted numbers were played, the third being the "Dichterliebe," by Schumann, sung with the artistic taste and refinement which distinguish Charles W. Clark, who was the assisting soloist. Beethoven's Quartet in A minor, op. 132, was given a noble interpretation, the quartet playing the work with that precision and balance which has made it second to none in the country. The ensemble of the four artists who comprise the quartet was never better shown than in the Beethoven work. The shading was beyond criticism, so perfectly in accord were the players.

The Spiering concerts are the educational concerts of the city, and it is satisfactory to observe the improvement in attendance. No student of music can afford to miss the concerts given by the Spiering Quartet, and when assisted by such an artist as Charles W. Clark they are especially attractive. A participator in the program, whose work was worthy of the artists with whom she was associated, was Mrs. Edwin Lapham. She played the accompaniments exquisitely.

The Bendix Grand Concert Company goes on a seven weeks' trip, leaving Chicago to-morrow.

From Nashville I hear that the Philharmonic Club gave another of the concerts which are gaining fame for this very prominent organization. This affair, I am informed, was the best of its kind, professional or amateur, that was ever given in Nashville by the local artists. Miss Minnie Vesey, the dramatic contralto, sang splendidly the Tchaikowsky aria "Jeanne d'Arc." It was the most remarkable piece of work she has ever done. Minnie Vesey has a voice just suited to the interpretation of such a composition, and brings to her performance cultivated voice, dramatic fire and fine stage presence. She made an immense success. The garden scene from "Faust" was given by Mr. Thatcher and Mrs. Jacobus with excellent effect. The Philharmonic Hall was crowded, and repeated requests have been made to have the recital repeated in a larger hall and allow other than club members admission. All of which goes to prove that music is appreciated in Nashville if not in larger cities.

A large audience assembled Thursday at University Hall, Fine Arts Building, when Mrs. Anna Groff Bryant gave a concert, at which she introduced two very talented pupils, Miss Marie Hoag and Chauncey Earle Bryant. The giver of the concert is well known as the possessor of an unusual contralto and her marked resemblance to Mme. Antoinette Sterling. Mrs. Bryant's singing is extremely artistic, her interpretation of dramatic music being especially remarkable. Of her two pupils, Mr. Bryant showed to great advantage. He has a pleasing light tenor voice, very sympathetic in quality and demonstrated that he has been excellently trained. Mr. Bryant should become an acquisition to the concert platform. Miss Marie Hoag appeared to be suffering severely from cold, and should not have sung. She has an excellent voice, which on several occasions I have heard privately, but for a first public performance she should not have been allowed to create an erroneous impression. Miss Hoag has a charming manner and appearance and all the makings of a good singer. Under Mrs. Bryant's direction Miss Hoag will become a valuable member of the profession.

A new lease of life has been granted to the Manuscript Society. An impetus has been given the organization and many important measures adopted. At the reception given by Mrs. Regina Watson to the members of the society last Thursday several elaborate innovations were made, the most important being the resolution to include in membership musical people whether addicted to writing manuscripts or not. People who take an interest in music would be considered eligible to join this musical club. It is a pretty scheme, in every way worthy of the excellent artists who suggested it, but they, because they are at the head of the profession, do not see that it is perfectly impracticable. The musical people, either professional or amateur, will not co-operate in this city. It has been tried and found impossible. The idea is beatific, the working out impossible, unless some unforeseen circumstance instills into the members of the profession more of the kindly thoughtfulness, which, up to the present, is so notoriously lacking.

The concert given by Mme. Nevada and her associates, Louis Blumenberg and Seldon Pratt at Central Music Hall, was excellent in every way. It is seldom we hear such artistic singing as that of Madame Nevada, her wonderful pianissimo and staccato being unmatched so far as memory serves. She was encored several times, notably after the aria from "Traviata." Columns have been written around Nevada and there is little left to say of a personality so refined, so charming, so self-possessed, and who has a stage bearing which is rare among singers.

Louis Blumenberg gave a brilliant performance, all his solos being received with immense favor. The favorite 'cellist was in his element and fairly revelled in his work. He is an artist who would be always welcome in the concert room. Seldon Pratt made a very favorable impression, playing with great intelligence and refinement.

Miss Birdice Blye played the Rubinstein Impromptu, "Romanze and Valse Caprice" at the lecture on "Rubinstein," by Miss Tetard, assisted by Miss Crowe, vocalist, at the residence of Mrs. Ullman on Tuesday, and met with much success.

When it becomes generally known that Miss Helen Buckley has decided to devote part of her time to teaching there will be few of her hours vacant, as artists of the Helen Buckley type are not found very generally giving instruction. With her extensive knowledge and superior musical attainments in addition to her vocal art, Miss Buckley should have more than ordinary success. I have been several times asked if Miss Buckley was teaching and now I am enabled to answer the question authoritatively.

That her decision was wise is shown by the fact that she already has quite a number of pupils.

In the appointment of Louis Evans as secretary the Apollo Club manager has been more than ordinarily fortunate. There is no more enthusiastic worker in amateur musical ranks than Mr. Evans, who has for years been a most useful member of the organization. He is an excellent musician, a thorough business man and an energetic worker who has devoted himself to the club's interests. Together with the president, C. P. Van Imoegen, Louis Evans has fought for the success which has obtained this year, and no better choice could the Apollo authorities have made.

In consequence of the extraordinary success attending the concerts this year it is quite possible an extra concert will be given, and if so, some well-known local singers will be engaged.

There has never been a year in the history of the Apollo Club when the season was so successful, both musically and financially, as that of 1899-1900.

If any additional evidence were wanting that the Fine Arts Building is the musical centre of Chicago it would be

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easily found in the following list of musicians, many of whom are among the most prominent in the profession, who have here their studios:

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Mrs. Adler,  
Mrs. Anna Groff Bryant,  
Mrs. Alexander Bradley,  
Herman Braun,  
Miss Breda,  
Frederick Bruegger,  
Signor Arturo Buzzi-Pecchia,  
Miss Grace Buck,  
Miss Margaret Cameron,  
Calvin B. Cady,  
Miss Julia Lois Caruthers,  
Miss Mary Wood Chase,  
Frederic M. Chapin,  
Frank King Clark,  
Mrs. Chickering,  
Miss E. E. Clark,  
Miss Carpenter,  
Mrs. Cheney,  
Miss Marion Carpenter,  
Elmer De Pue,  
Miss Jeannette Durno,  
Herman Diestel,  
George Eugene Eager,  
Miss Helen Fleming,  
Mr. Garst,  
Dr. Goldbeck,  
Mr. Grant-Schaefer,  
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Frank S. Hannah,  
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August Hyllested,  
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Mrs. Nettie R. Jones,  
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Miss Kaderly,  
Miss Kober,  
Mr. Kramer,  
Mrs. Pauline Lathrop,  
Miss Sara Lacy,  
Mrs. Magnus,  
Mr. McCarrell,  
C. W. McDonald,  
Edward Meek,  
Miss Emily V. Miller,  
Leon Marx,  
Miss Emma T. Moses,  
Miss Clara M. Mott,  
Mme. Henrietta L. Meyer,  
Miss M. M. Marsh,  
Miss Winifred Mitchell,  
W. H. Neidlinger,  
Mr. Pierce,  
H. Walton Perkins,  
Mrs. Gertrude Grosscup Perkins,  
Mr. Preis,  
Mr. Phelps,

Miss Helen M. Packard,  
Miss Emma Payne,  
Otto Roehrborn,  
Mrs. A. W. Stiles,  
M. F. Rubinstein,  
Mrs. Ada M. Sheffield,  
Mrs. Nellie Bangs Skelton,  
W. H. Sherwood,  
Theodore B. Spiering,  
W. C. E. Seeboeck,  
Miss Pauline Stein,  
Miss Nora Smith,  
Mrs. W. H. Smith,  
William E. Snyder,  
Mrs. Clara G. Trimble,  
Miss Mary Peck Thompson,  
Alfred Williams,  
Miss Eva E. Wycoff,  
Adolf Weidig,  
F. H. Wheeler,  
Sydney Lloyd Wrightson,  
Mrs. Wiggins,  
Day Williams.

#### Birdice Blye.

Miss Birdice Blye, the distinguished Rubinstein pupil, is making Chicago the centre of her concert work this winter, having many engagements, both in and out of the city. She has played at many important concerts and musicales, at the Chicago University, and her artistic interpretation has won her hosts of admirers, who compare her to some of the greatest pianists in her exquisite delicacy of tone and beauty of conception. As Karl Merz wrote: "A pianist, like a poet or a painter, must be endowed with genius. It is a gift from God. We know of no one who possesses more of this divine gift than Miss Blye. She is a musician in soul as well as in technic, and while one marvels at the brilliancy of the latter he is charmed by the absolute beauty and refinement of her playing."

At five years of age Miss Blye played in concert, and the prophecies for a brilliant future then made by the press and critics have been fully verified. When ten years old she concertized extensively in London and the chief Continental cities, and is the only American who ever played at so early an age in orchestral concerts before the critical musicians of Europe. Her success was remarkable, and it was predicted she was destined to be one of the brightest stars in the musical firmament of this generation. At that time General Sherman gave her a letter of introduction to the Ambassador at the Court of St. James in London, James Russell Lowell, the poet, which read: "I send with this the sweetest poem in the English language entitled Birdice Blye." She has played before several courts of Europe and before the principal nobility and most distinguished people, social and artistic, in every city visited. She had a series of brilliant successes in London, Paris, Dresden, Berlin, Vienna and other great musical centres of the Old World, where she won the praise of the severest critics. Miss Blye studied at the Academy in London, with Rafael Joseffy in New York, and Edmund Neupert, the great Danish virtuoso, in New York. After a series of concerts in the Eastern cities where she everywhere received a perfect ovation, and where she played with Anton Seidl's Orchestra, Mr. Seidl and William Steinway were so impressed with her wonderful talent that they urged her to go to Germany, and later she entered the

Royal High School in Berlin for a thorough course. In Germany Dr. Hans von Bülow became greatly interested in her. Rubinstein, who was enthusiastic in praise of her many musical qualities, introduced her to the leading musicians of Germany as "the great American pianist." It has been said that no American ever enjoyed the friendship of so many distinguished people at home and abroad, and Miss Blye has many interesting souvenirs from those prominent in science, literature, music, art and statesmanship, and refers with pleasure to the fact that William Steinway was always her friend. When she was but a mere child Mr. Steinway heard her play and said: "You are just the little artist we need."

Miss Blye has great personal magnetism, and a grace and charm of manner that come only from the highest culture. Her fame is growing, and there is scarcely a limit to the possibilities before her in the musical world. The brilliant success she has achieved in several hundred concerts in Europe and our principal Eastern cities forms a faithful fulfillment of the prophecies of Anton Rubinstein. Miss Blye has just been engaged as head of the piano department of the Gottschalk Lyric School.

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"Lucia di Lammermoor," the acknowledged masterpiece and most popularly favored of Donizetti's operas, was the Castle Square Opera Company production of the past week at the Studebaker. Well sustained was the run of success, and the wise engaged their places early or met with disappointment, for vacant seats are very unusual at this new but extraordinarily successful Chicago home of music. Miss Yvonne de Treville excelled herself as Lucy, and did some of the best work she has yet given in Chicago.

The sextet in the second act on every occasion aroused the audience to enthusiasm, and the last act, with the mad song and the tenor Tomb song, were sufficient to satisfy the most exacting. Of chorus, scenery and staging it is unnecessary to speak; the perfection of detail attained is really extraordinary.

Next week witnesses a departure and a decided advance, for "Lohengrin" is announced as the precursor of several other Wagner operas. The effort is undeniably ambitious, but is amply justified by the good work done and the public appreciation offered to the catalogue of opera productions by the Castle Square Company. One weak spot to which it has occasionally been necessary to make reference—the orchestra—will, it is hoped, be improved and sufficiently strengthened to cope with the enormous difficulties of Wagnerian music.


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Following "Lohengrin" there will be a week devoted to "A Basso Porto" and "Cavalleria Rusticana," the former a first production in Chicago and the second one of the principal successes of the Castle Square Company in its season last year. Then "Tannhäuser" is to be given a performance, which is awaited with much interest, as Mr. Savage has found a Venus ideal to the character.

\*\*\*

#### Miss Grace Belmont,

to whom has been assigned the Venus, is a discovery of Mr. Savage. Ideal to the character, not alone in her vocal gifts, but also in physical perfections, direct from London, Miss Belmont has everything in her favor. She



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is young, has a noble voice, flexible and powerful, and is very handsome. For years she has been studying with Marchesi in Paris, and in her operatic work has been coached by Visetti and others. Her vocal gifts have aroused the greatest interest in M. Edouard de Reszke, who, in a letter regarding her recently to a prominent man in Chicago, calls Miss Belmont his special protégé. She is assured of high place among the greatest dramatic sopranos of the operatic stage. Miss Grace Belmont's Chicago debut will be as Lola in "Cavalleria Rusticana" March 19.

\* \* \*

On March 24 will occur an event of which everyone recognizes the extraordinary interest in the twenty-fifth anniversary of the first public appearance of Fannie Bloomfield Zeisler. This great pianist gives her recital at Central Music Hall, and the program announced is one of much artistic and general interest.

FLORENCE FRENCH.

### Bach's Mass in B Minor.

PREPARATIONS are about complete for the first production in America of Bach's Mass in B minor by the Bach Choir, of Bethlehem, Pa., Tuesday, March 27. J. Fred Wolfe, the conductor of the choir, has engaged the following soloists: Sopranos—Miss Kathrin Hilke, soloist at St. Patrick's Cathedral, New York; Miss Lucy A. Brickenstein, soloist at the Moravian Church, Bethlehem; contralto, Mrs. W. L. Estes, of South Bethlehem, who sang the solos in the first American production of the St. John Passion music in Bethlehem and in the St. Matthew Passion music and "Christmas" oratorio and other large works; tenor, Nicholas Douty, of Philadelphia, and bass, Authur Beresford, of Boston.

Owing to its enormous proportions the mass, which will be given complete, with chorus, orchestra and organ, will be divided into two sections, the beginning of which will be announced from the belfry of the church by the playing of three chorales by the choir of twelve slide trombones, in accordance with a time-honored custom. The trombones play an important role in the music of the Moravian Church, and since 1754 have been used to announce, "in lieu of passing bell, the death of church members, to heighten the solemnities of the burial service and to impart the majesty of sound on high feasts and holy days to the musical paraphernalia of her liturgy."

Only slide trombones, including the soprano in B flat and the deep F bass, are used, notwithstanding the fact that Ebenezer Prout, in his excellent work on the orchestra, says that "a soprano trombone 'formerly existed.' This seems to have been in B flat, an octave above the tenor trombone." The music for the trombone as used in Bethlehem is invariably written in the respective soprano, alto, tenor and bass clefs.

The first section of the performance of the mass will begin at 4 o'clock in the afternoon, when the "Kyrie" and "Gloria" will be sung. The work will be resumed, commencing with the "Credo," at 8 o'clock.

### Minnie Tracey in Europe.

THOSE who are keeping in touch with the steady ascent of Miss Minnie Tracey in European favor will be at a loss next year to account for her absence from the United States, should it so be that some clear-seeing person overlooks her in arranging his plans.

An American, young, beautiful, strongly American in instinct and intention, yet imbued with all that art refinement which the Old World gives, there are few singers alive more worthy of recognition and appreciation by our people.

Added to that she has a beautiful voice, temperament, excellent training, and now a rich experience in the theatres of Europe, where her record has been one of unbroken successes.

Her epochs of work have been indicated here so often

that it is scarcely worth while to repeat them now. A glance at the rolls of criticisms resulting from her experiences are the best evidence of the work accomplished.

It should be stated here that Miss Tracey has been singularly independent in her work. All her first steps were taken alone with no other intermediaries than her talent. Her last engagement at Bordeaux has been through an impresario, but the favor with which she is regarded in that city made his work easy.

*La Petite Gironde* and *La France*, of Bordeaux; the Monte Carlo papers, *Le Monagasque*, the *Swiss* and *Nice Times*, the *Théâtre*, the *Figaro*, *Petit Niccer*, the *Herald*, all bear witness to her triumphs. Her successive engagements in the same cities are eloquent of fact in her favor. In Bordeaux she is a social and artistic favorite, and is most happy in her engagement, which is her second one. She was accepted there "a l'unanimité," an immense honor to a foreigner.

Miss Tracey is specially suited to the heroic roles, Brünnhilde, Elizabeth, Salambo, &c. In "La Juive," "Les Huguenots," "Herodiade," &c., the other roles of her repertory, she is equally successful. She is dramatic and sympathetic, and indefatigable as to study and rehearsal. Her whole life is in her work and she does it well.

This American singer has made an excellent impression in Paris in concert and salon work, in which she is most admired. Her repertory is extensive, her health the best, her intelligence first class, and she is in every way to be relied upon.

It is really to be regretted that Miss Tracey is not taken home as an example of an American girl who is a success abroad and in every way worthy of one in her own country.



THERE will occur the third informal musicale, under auspices of the New York State Music Teachers' Association, New York Section, at the Kirpal Conservatory, 42 North Prince street, Flushing, L. I., Friday evening, March 16, 1900. Refreshments and social hour. Artists: Miss I. T. Briggs, soprano; Mrs. M. Kirpal, contralto; Theo. Lindorff, Prof. F. J. Kirpal, pianists.

### Pappenheim-Mozart Evening.

THE vocal department of the Women's Philharmonic Society will give, at the Chapter Room (Carnegie Hall), on Tuesday, March 20, their sixth musical evening, under the direction of Mme. Eugenie Pappenheim. The well-known artist has chosen "An Evening with Mozart," devoting all the numbers to the works of this composer. Madame Pappenheim will have the assistance of August Walther, the well-known pianist; the Clef Club, of Brooklyn (director, August C. Metz), and some of her professional pupils, among them Miss Frieda Stender, Miss Northup, Miss Hutshing and Dr. Anthony.

The program is varied and interesting and should attract the attention of musical students and musical people at large, especially as the beautiful music of the great Mozart is so seldom heard in our day.

## MUSIC GOSSIP OF GOTHAM.

NEW YORK, March 12, 1900.

FLORENCE HUNTINGTON is a young pianist who has before been mentioned in these columns, notably on the occasion of her recital a year ago in Yonkers. She is a pupil of Professor Edward Mayerhofer; a talented girl, close and earnest student, and her concert of last week deserves mention because it signals the entrée into the professional world of the young woman. This was her program, given before an invited audience at the beautiful Park Hill Country Club House:

Fantaisie and Adagio, from Sonata in C minor.....Mozart  
Edward Mayerhofer.  
Second piano accompaniment.....Grieg  
Miss Florence Huntington.

Violoncello soli—  
At the Fountain.....Davidoff  
Polonaise, op. 14.....Popper  
Mark Skalmér.

Piano soli—  
Spring Song.....Henselt  
Barcarolle.....Jentsch  
Miss Florence Huntington.

Songs—  
Could I?.....Tooti  
A Rose Fable.....Hawley  
My Heart's in the Highlands.....Hiller  
Thomas Henderson.

Concerto in G minor, op. 25.....Mendelssohn  
Miss Florence Huntington.  
(With second piano accompaniment.)  
F. W. Riesberg accompanist.

The opening number was played with scholarly interpretation by Mr. Mayerhofer, followed by the successful appearance of Mark Skalmér, who played a de Beriot violin andante as encore. After this, the graceful playing of the Henselt piece and the no less interesting performance of Jentsch's "Barcarolle," by Miss Huntington, drew for her marked applause, so long continued, in fact, that the young lady was obliged to bow her thanks many times. Mr. Henderson sang his ballads with a taking style that caught popular fancy; this is evidently his specialty, which he will do well to cultivate. He gave Cantor's "Du bist," &c., as encore. Miss Huntington's closing number, the Mendelssohn Concerto, was played with uncommon fire and gusto, supported by a second piano, and abundantly proved her right to serious consideration as a pianist and musician.

\* \* \*

The fifth regular pupils' recital of the Wirtz Piano School this season was held at the school, 112 West 125th street, on Saturday, March 3. Among those who took part, to the evident enjoyment of the audience, were the following: Miss Stryker, Miss Areson, Misses Josephine Klein, Mabel Dowe, Marie Hancock, Lillie Breng, Mabel Drumman, Irene Wells, Isabel Carroll, Elsie Timmerhaus, Viola Danielson, May Symes, Helen Gaudenier, Wilhelmina Lockwood, and George Luhman, Chester Luhman, Clarence Carroll, Howard Mott, Adolf Romerman, Gustave C. Wirtz and Donovan Hancock.

Gustave C. Wirtz, a son of Conrad Wirtz, will give a piano recital to-morrow, Thursday evening, at the school, playing compositions by Bach, Beethoven, Chopin, von Weber and Mendelssohn. Each number will be preceded by a short descriptive analysis by Conrad Wirtz.

\* \* \*

The following letter has been received:

I am coming down to New York to study in a couple of months and desire to do some accompanying as a means of earning money to continue my work. I play a good deal here and love it, although singing is to be my profession. Sincerely,

Now if this young lady expects to fall into a heap of \$\$\$ by doing accompaniment work here in this overcrowded city she is much mistaken. There are already ten accom-

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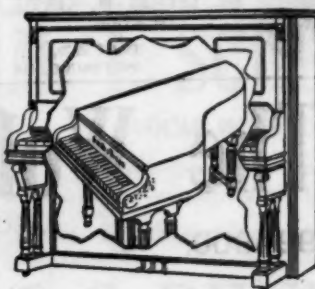
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panists for every soloist, and some of them are rapidly starving to death.

Only last year I heard of an instance of an earnest pianist from an inland city who desired to come here and study accompaniment playing, and who offered her services gratis to a dozen well-known and very busy teachers—offered them, mind you. After much effort her services were accepted for a couple of hours daily, and she began playing, and heart breaking and body tiring work it is. It continued only a short time, however, for most vocal teachers have on hand a relay of pupil accompanists who play the accompaniments in return for lessons. Finally, teachers here have their own special obligations to their own pupils, and cannot be expected to place outsiders as accompanists.

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There was a large gathering at the Albany, Fifty-second street and Broadway, on Saturday morning last to attend the first of a series of lecture-musicales given by Miss Lillie d'Angelo Bergh.

A short lecture on "The Psychology of Breathing" was followed by a most enjoyable musicale. Artists assisting were Miss Genevieve Bisbee, pianist; Miss Kittie Berger, harpist; Miss d'Angelo Bergh, soprano; Andre Destamps, basso, and others.

Among the subscribers to the course are Mrs. Fred Goodridge, Mme. A. Fabricotti, Mrs. Harry Kingsley, Mrs. Daniel Butterfield, Mrs. S. J. Walker, Mrs. James Beers-Maffett, Mrs. J. Hedges Crowell, Mrs. Eustace Ballard-Smith, Mrs. Henry Burgoyne-Wilson, Mrs. F. H. Moulton, Mrs. H. M. Parker, Mrs. J. W. Randall, Mrs. C. K. Randall, Miss Robinson and Joseph Beckle.

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A pupils' recital, junior daily class, at the Conservatory of Music, Mrs. M. Price, director, Y. M. C. A. Hall, 5 West 125th street, Harlem, occurs on Friday, March 16, 1900, at 8:15 P. M.

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Miss Theodora Wight, an Ashforth pupil, contralto, gave a musicale last Saturday afternoon in one of the smaller Carnegie halls, and she sang on this occasion Nevin's "One Spring Morning;" "Serenade to Zannetto," by Massenet; Grieg's "Sunshine Song," and, with Mr. Langley, Hildach's "Abschied der Voegel." Jos. Pizzarello also assisted, and the affair is said to have gone off with much éclat.

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Miss Anna H. Slade, the soprano, sang at the meeting of the Rhoda Club, at the residence of Mrs. George Wupperman, songs by d'Hardelot, Chaminade, and two novelties by Paulin and Delbruck. There was also a talk on "French Women and the Exposition of 1900" by Miss S. C. Very.

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Miss Ida Branth, the violinist, has begun her tour, and is meeting with gratifying success. Later we shall publish some of her press notices, but for the present must content ourselves with the following of recent date:

The soloist of the evening being suddenly indisposed, Miss Ida Branth, of New York, appeared instead. Miss Branth showed herself to be a superlative master of the instrument by her delicate touch and exquisite virtuosity.—Plainfield Press.

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A newcomer here is the soprano, Miss Mae Gillen, of Saint Bartholomew's P. E. Church choir, who left the place of leading soprano in the choir of the Washington Street Church, of Poughkeepsie, to come here. A reception was tendered her before leaving Poughkeepsie, and partial comment on the affair, from the *Eagle* is as follows:

A pleasing feature of the evening was the presentation by Profes-

sor Macpherson to Miss Gillen of a handsome Oxford Bible, Episcopal hymnal and prayer book. The presentation was by Mr. Macpherson, in a happy speech, in which he spoke of Miss Gillen in feeling terms, referring to her correct beginning, and hoped she would continue in it. Miss Gillen was quite overcome as she thanked the giver for the beautiful gifts. Miss Gillen goes to New York Monday and will take her place in the choir on the following Sunday.

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A large and varied collection of advance notices sent with request for insertion are unavailable, inasmuch as this paper has now adopted the rule—all pay concerts must expect to advertise. There are, however, several others, where there is no admission fee, and these are willingly mentioned, as follows:

Organ recital, St. Michael's Church, Ninety-ninth street and Amsterdam avenue, by William Neidlinger, pupil of R. J. Winterbottom, Thursday, P. M., March 15, 3:30 o'clock.

Ditto, Church of the Divine Paternity, Seventy-sixth street and Central Park West, by J. Warren Andrews, Thursday, P. M., 4:30 o'clock.

Concert, Mendelssohn Hall, Tuesday evening, March 20, by Aiulf Hjordvard, Anglo-Scandinavian composer and pianist. Madame Moran-Olden, prima donna, will assist. F. W. RIESNERG.

## Music in Baltimore.

BALTIMORE, March 11, 1900.

A BRILLIANT concert was that of the Peabody Ladies' Chorus under its new director, Miles Farrow, assisted by Fannie Bloomfield-Zeisler, the pianist.

Too much praise cannot be given Mr. Farrow for the splendid results he has achieved with his chorus. He is highly gifted as a director, possessing besides a fine musical taste, that most essential quality—magnetism. The choruses were sung with a beautiful tonal quality, and the attack and shading were admirable. The concert opened with fragments of Abt's Cantata "Rübezahl," the solos being well sung by Mrs. Jennie Gardner Stewart, who has a fine voice. The other choruses were Brahms' setting of the Thirteenth Psalm, "The Fisher," by Horatio Parker, and the "Chorus of Houris," from Schumann's "Paradise and Peri." Other incidental solos were effectively sung by Misses Edith Noel, Margaret Carey, Etta Guggenheimer, Carlotta Nicolai and Carrie Rosenheim.

Miss Georgia Bentley, a promising young pupil of the Conservatory, played the accompaniments to the choruses, excepting that of Brahms, the latter being played on the organ by S. Archer Gibson.

Madame Zeisler is a musical genius. In writing of her wonderful art one ceases to be a critic, and becomes instead simply an unworthy chronicler of immortal piano playing. As to the technical side, her tone is exquisitely singing, her sense of rhythm and mastery of nuance wonderful. The first group of pieces included the Gluck-Sgambati Melody from "Orpheus;" Beethoven's Andante in F major, Schumann's "Warum" and "Vogel als Prophet," Chopin's Etudes, op. 10, No. 12, and op. 25, No. 3, and the Polonaise, op. 53.

The second group comprised Brahms' Rhapsodie in G minor; Godard's Nocturne, op. 90; Moszkowski's "Impatience," from "Spring"; Chaminade's "La Lisonjera"; "Deux Arabesques," of Leschetizky (dedicated to Mrs. Zeisler); Donizetti's Andante, from "Lucia de Lammermoor," arranged for left hand by Leschetizky, and the Schubert-Tausig "March Militaire." There were number-

less recalls which Mrs. Zeisler was more than kind in acknowledging. She repeated several numbers and added two others.

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A remarkable program was musically and intelligently executed at Lehmann's Hall, Monday evening, by a concert company under the management of Charles Bischoff, of Paris.

The performers were Philip Dalmas, baritone, of the Société Humbert de Romano, at Paris; Victor da Prato, violinist, of Brussels, and John F. Braun, tenor, of Philadelphia. The program covered a wide range in voice literature, and comprised much that is rarely heard.

Mr. Dalmas' singing is typical of that of a large class of foreigners. He has a good, natural voice, which he employs utterly without knowledge of its correct production, relying for success entirely upon an excellent musician's taste and skill in interpretation. His reading of aria, lyric or ballad mirrors intellect and temperament of a high order. While his work, therefore, is productive of both entertainment and profit, it is to be deplored that so much is lost through a lack of technical vocal knowledge.

Mr. Brann has a beautiful tenor voice, which he uses with consummate skill. His singing of aria and song alike was delightful.

Mr. Da Prato added considerably to the success of the concert by his musicianly playing. His tone is pure and broad. His fellow artist in the Grieg Sonata, Mr. Dalmas, is an accomplished pianist. As he appeared on the program also as a composer, there can be no doubt of his versatility. The accompaniments were faultlessly played by John W. Pommer, Jr., of Philadelphia.

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There was a special evening service at St. Luke's Episcopal Church last Sunday evening, when Gounod's "Gallia" was sung in conjunction with Barnby's Service in E flat, the latter for the first time by boy choir here. The director and organist of the choir is Charles Cawthorne Carter, the well-known and accomplished musician.

The soprano solos were well sung by Master Otto Wahle, who has a lovely voice. Dr. Draper Coale sang the tenor solos.

The choruses were given with a beautiful quality of tone and with pure intonation.

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The eleventh Peabody recital takes place Friday afternoon with Vladimir de Pachmann as soloist.

A farewell concert is announced by Sousa for March 26 at Music Hall. EUTERPE.

## A Studio Wedding.

A CHARMING wedding took place at the studio of Mr. and Mrs. Edmund Severn, at 131 West Fifty-sixth street, March 7, when Miss Edith W. Snell, a pupil of Mrs. Severn, was married to Charles Gardner, of Holyoke, Mass.

The best man was Hugh Dougal, of Salt Lake City, the maid of honor, Miss Eudocia Flynt, and the bridesmaids, Misses Jessie and Laura Wheeler, all pupils of the Severns. Mr. Severn gave the bride away, and the ceremony was performed by the Rev. Edward Judson.

Among the guests were Mrs. Harry W. Ranger, Miss Marie Fitz Maurice, Miss Margaret Gaule, Robert C. Easton, the noted tenor; Mrs. Jessie Graham, soprano, and many others. Nearly all the Severn pupils were present. A reception and lunch followed the ceremony.

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CINCINNATI, March 10, 1900.

THE ninth Symphony concert, under the direction of Mr. Van der Stucken, to-night, offered Richard Burmeister as soloist and the following program:

Symphony in E minor, No. 4.....Brahms  
Piano Concerto in D minor.....Burmeister  
Mr. Burmeister.

Overture, Rouslane and Ludmilla.....Glinka

The Brahms' Symphony is a colossal work, one of imposing dimensions, and it was no mean credit for the orchestra to give it in the splendid manner it did. I have seldom heard any orchestra play together with such unity of purpose. The attack was absolutely prompt in all the divisions, and more mathematical precision could not have been expected from any body of strings. The tone picture was given with finer dramatic contrasts, the classic outlines being brought out in bold relief. There is more than the broadly and deeply intellectual in this work of Brahms'. He seems almost to have given the intellect the faculty of feeling and of dramatic expression. Of satisfying proportions was the orchestral support of the Burmeister Concerto. The overture closed a concert that appeared a rather substantial, if not heavy, meal. Mr. Burmeister's Concerto made a favorable impression. It shows a constructive capacity of the highest order. The first movement is thoroughly worked out and shows a remarkable consistency throughout. His sense of effect in the use of orchestra and piano is highly artistic, and back of his technical resources the thorough musician is always in evidence. His playing shows how much value he places on the legitimate. It is musical, rather than virtuosic, effect which he aims after. Yet in the most difficult passages his impact is absolutely sure and his technical resources require no amplification. He was warmly received by the audience, and responded to-night with two encores—a Serenade by Moszkowski and a Capriccio of his own.

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A delightful soirée musical was given to the pupils of Oscar J. Ehr Gott, baritone, and Romeo Gorno, pianist, at the beautiful residence of Mr. Ehr Gott, Ohio avenue, on Wednesday evening, February 28. Messrs. Ehr Gott and Gorno rendered the following program:

Nocturne.....Chopin  
Polonaise.....Chopin  
Benumbed.....Schubert  
Faith in Spring.....Schubert  
The Stormy Morning.....Schubert  
Andante Religioso.....Thomé  
To My Betrothed.....Schumann  
The Nut Tree.....Schumann  
She Is Thine.....Schumann  
Ballade Air.....Chaminade

The lovely parlors, whose mantels were banked with flowers, were filled with the pupils of the two teachers. The fair hostess, Mrs. Oscar J. Ehr Gott, assisted by her mother, Mrs. Neugebauer, did the honors of the evening charmingly.

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The Second College Orchestra and Chorus concert on Wednesday evening last in the Odeon, under the direction of Mr. Van der Stucken, was in the nature of a musical event, and offered the following program:

Russian Suite.....Wuerst  
The College String Orchestra.  
(Violin obligato, George Smith.)

The Sea.....Brahms  
The Path of Love.....Brahms  
The College Chorus and Orchestra.  
Septuor, La Trompette.....Saint-Saëns  
Miss Adele Westfield and College Orchestra.  
Serenade.....Oscar Straus  
The College Orchestra.  
Cantata, King Rene's Daughter.....Smart  
The College Chorus and Orchestra.  
Incidental solos by Miss Katherine Klarer, Miss J. Calla DeMoss, Miss Cornelia N. Grahm and Mrs. Nellie Davis Krehbiel.

ARGUMENT.—Iolanthe, daughter of King Rene, Count of Provence, has been betrothed in infancy to the son of the Count of Vaudemont. Stricken with blindness when but a year old, she has been reared with all knowledge of the faculty of sight withheld from her. A leech or physician has promised to restore her sight by means of an amulet he has given her, on condition that she is first informed of the missing sense; but the King has refused permission. Iolanthe's betrothed, wandering as a troubadour, lights upon her abode in a valley of Vauluse. Without knowing her—for a territorial feud has kept their lives apart—the troubadour knight is enthralled by her beauty. He does not know that she is blind, and his words reveal to her the faculty of which she has been kept in ignorance; he thus unwittingly aids the magician's art, and Iolanthe is restored to sight. The story is freely adapted from Henrik Hertz's drama.

Iolanthe.....Miss Katherine Klarer  
Beatrice.....Miss J. Calla De Moss  
Marta.....Miss Cornelia N. Grahm  
Alice.....Mrs. Nellie Davis Krehbiel  
Chorus, Provençal villagers.

Seldom is anyone given the privilege of listening to such a concert by students. The orchestral work was all of the highest finish. The chorus was nicely balanced, and sang with good expression and command of the effects of light and shade. It is difficult to appreciate sufficiently the value and character that such a concert represents. It supposes the highest degree of ability as well as the most assiduous application and untiring labor. Mr. Van der Stucken possesses these, and the results of the concert were in ample evidence of this fact. The playing of the orchestra was in the line of excellence that is required of the best concert work. Miss Adele Westfield, one of the most talented pupils of Signor Albino Gorno, left a fine impression by her playing of the Septuor. It was terse and brilliant.

The college forces at the concert were organized as follows:

## COLLEGE ORCHESTRA.

First Violins—David Abramowitz, Carl Burck, Jan. Falk, Gretchen Gallagher, Frederick Gerrard, Olive Kiler, Edna Parr, Bertha Roth, George Smith, John Steen and Ralph Wetmore.

Second Violins—Melbourne Clements, Edward Hill, Oscar Schath, J. Alfred Schehl, Charles Scheuerman, Grant Straub, Walter Stuemple, Edwin Schath and John Schuett.

Violas—Michael Brand, Jr., Michael J. Esberger, Frank Haneschka, F. W. Wehe and Albert Wiegand.

'Cellos—Julius Bach, Harry Schnicke, Wm. Biltz and Frederick Lutz.

Clarinets—Edwin Schath and John Schuett.

Horn—Otto Schrickel.

Cornets—Carl Palis and Arthur Weiss.

Trombones—Harry Hill and Achmet Kuehn.

Tympani—A. Macbrair.

## COLLEGE CHORUS.

Sopranos—Millie Brand, Emma Bitter, Antoinette Boehnig, Cathryn D. Bowdle, Mabel Browne, Minnie Brueggeman, Agnes Cain, Vouissaint Chevalier, Grace L. Coan, J. Calla DeMoss, Belle Einstein, Martha Frank, Martha Folz, Cornelia N. Grahm, Fay Hill, Antoinette Humphreys, Laura Halstrick, K. Kautz, Mrs. Ida Kinley, Katherine Klarer, Mrs. R. A. Koehler, Clara Louise Klein, Mrs. Tillie Kraus, Mrs. Anna S. Lerch, Erna Lotze, Madge MacGregor, Anna Marx, Elsie Mundhenk, Henrietta Pape, Emma Pumphrey, Caroline Roeten, Carrie Riedinger, Amelia Schreiner, Sophie Sprigg, Lydia A. Steuwer, Maud Strayer, Susan Simrall, K. Voorheis, Mary Venable, Louise Werner, Clara Williams, Emma Wilms and Gertrude Zimmer.

Altos—Emma Beiser, Clara Bracher, Edna Burgess, Grace Burgess, Marguerite Berberich, Agnes Hochstetter, Emily Hoffmann, Mrs. Nellie Davis Krehbiel, Mathilda Kuhlmann, Katherine Langsdorf, Charlotte Lincoln, Grace

McConaha, Byrde Maddox, Susa Mann, Anna Leah Martin, Elizabeth Mathias, Elizabeth Mulvihill, Elizabeth D. Parke, Dora Pister, Mrs. W. T. Porter, Miss Parrott, Daisy Schmitt, Retta Schroder, Alvina Sievers, E. Elizabeth Stewart, Josephine Stukenborg, Helen Tenbush, Edith Williams, Mrs. G. Wolff and Elizabeth Walker.

J. A. HOMAN.

## Sixth Philharmonic Concert.

THE sixth pair of concerts by the Philharmonic Society were given at Carnegie Hall last Friday afternoon and Saturday evening. Henri Marteau, violin virtuoso, was the solo performer. Here is the program:

Symphony No. 4, G major, op. 88.....Dvorák  
Concerto for violin, A major, op. 45 (new).....Sinding  
Allegro energico. Andante. Allegro giocoso.

M. Henri Marteau.  
Symphony No. 8, B minor, Unfinished.....Schubert  
Caprice for violin.....Guiraud  
(With orchestra accompaniment.)

M. Henri Marteau.  
Prelude and Finale, from Tristan and Isolde.....Wagner

This extremely long program was not extremely well played, though there were fewer slips than usual in the wood and brass choirs. The Dvorák symphony was a comparative novelty, for it has not been played here since its production in March, 1892. It will not rank, despite its fluency and tunefulness, with the second Symphony in D minor or the fifth in E minor of the Bohemian composer. The workmanship is excellent, and the fifth symphony is foreshadowed in the use of a molto, one that suggests in marked manner another composer. In no symphonic work of Dvorák's are there such evidences of a close study of Wagner and Schubert. It is less thematic appropriation than a wholesale absorption of atmosphere and rhythms. Thus in the adagio the subject at first recalls Goldmark's "Sakuntala" overture; and then we are treated to "Tristan" and "Die Meister-singer." In the case of the latter the impression is overwhelming, for the trumpets summon us to the banks of the Pegnitz. But the allegretto is suavely sweet, the first allegro unforced in treatment, though far from being original in ideas, and the entire work full of entertainment. Dvorák knows his Schubert. Mr. Paur conducted the composition rather too strenuously.

Mr. Marteau returns after an absence of two years, broader in style and with his accustomed polished technique and individual charm of manner. It was a relief to listen to a new violin concerto. Christian Sinding is a Norwegian for whose music we have a predilection. One of his piano quintets—he has written three—his D minor piano symphony, and the E flat minor variations for two pianos, have been heard here, also his G minor piano concerto. Sinding speaks in Nordish idioms, yet he is not a slavish follower of Grieg, as are most of the younger Scandinavians. This concerto is technically very difficult, and is richer in color and rhythmic life than in novel themes. The slow movement is the most musical of the three, the first bringing vividly to us the opening subject in the last movement of Bruch's G minor violin concerto. The treatment of this and the last allegro—which is as rude as a Halling—is clever, while the solo instrument is accorded its just due. Mr. Marteau played with vigor and sweetness. His cantilena is deeper in spirit, and his general poise more mature. In Guiraud's spirited, graceful caprice, last heard here from Ysaye, the young French violinist, demonstrated that he has lost none of his elegance or verve. He was warmly received at both concerts.

Detailed notice is not required for the Schubert or Wagner numbers. Suffice to say that the latter was delivered without passionate eloquence, and the former lacked in tonal richness and poetic feeling. There are but two more concerts of the series. At the seventh Brema and Leo Schulz will appear, and at the last the ninth symphony will be given.

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OFFICE OF THE MUSICAL COURIER,  
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MONTREAL, MARCH 8, 1900.

"HER Majesty's" is an attractive building, and a well managed Montreal theatre. Mr. and Mrs. Frank Murphy, who are its proprietors and directors, take an active interest in all matters musical and dramatic, and it is owing to their executive ability, good judgment and tact that many fine companies and eminent artists are enabled to pay frequent visits to this city. Persons interested in Montreal's artistic life from a professional as well as an æsthetic point of view, will find that Mr. and Mrs. Murphy are sympathetic, reliable and enthusiastic musical and dramatic authorities.

Mlle. Marie Terroux, a promising young French-Canadian soprano, with a fine voice of wide range, gave a successful concert in Karn Hall, Montreal, on the evening of March 6. This was the program:

Etude, No. 3, op. 10.....	Chopin
Valse Allemande.....	Rubinstein
M. Emiliano Renaud.	
Valse de Cendrillon.....	Massenet
Chanson Provençale.....	Massenet
Mlle. Marie Terroux.	
Concertstück.....	Vieuxtemps
Introduction, Andante, Thème et Variations.	
M. Alfred Desève.	
Crépuscule.....	Flegier
Mlle. Lucie Taschereau.	
Légende.....	Wieniawski
Obertass.....	Wieniawski
M. Alfred Desève.	
Air de Michela (Carmen).....	Bizet
Mlle. Marie Terroux.	
Le Coucou.....	Daquin
En Route.....	Godard
M. Emiliano Renaud.	
Amour viens aider ma faiblesse (Samson et Dalilah).....	Saint-Saëns
Mlle. Lucie Taschereau.	
Agnus Dei.....	Bizet
Violon obligato by M. Alfred Desève.	
Mlle. Marie Terroux.	
Madame Turner, accompanist.	

At the Ontario Ladies' College, Whitby, Canada, pupils of the well-known musical director, J. W. F. Harrison, presented the following interesting program on the evening of March 2:

Organ, March from Aida.....	Verdi
Miss De Long.	
Piano—	
Shepherd's All and Maidens Fair.....	Nevin
The Tournament.....	Nevin
Miss A. Macdonald.	

Piano, Elevation.....	Chaminade
Miss Clint.	
Piano, Bolero.....	Chopin
Miss Crosby.	
Piano, Deux Alouettes.....	Leschetizky
Miss Cairns.	
Piano, Dedication.....	Schumann-Liszt
Miss C. McCarty.	
Piano, Impromptu.....	Schubert
Miss H. Mitchell.	
Piano, Gigue.....	Chaminade
Miss Crysdale.	
Organ, Festive March.....	Smart
Miss E. Parker.	

Rev. Dr. J. J. Hare, the competent principal of the Ontario Ladies' College, is to be congratulated upon the remarkable success of this educational institution. Dr. Hare announces that on the evening of the last Friday in April the college will give a concert in Association Hall, Toronto.

Professor Goulet's symphony orchestra will again be heard to-morrow afternoon in Windsor Hall. The symphony concerts, at which Wm. H. Rieger, of New York, and other artists have recently made notable appearances, will be described in detail in the next issue.

This morning the Ladies' Morning Musical Club, of this city, held its annual meeting, when a very satisfactory report was presented by Miss Saunderson, the clever secretary-treasurer.

At Montreal's Academy of Music Sir Henry Irving and the London Lyceum Company appear this evening in Sardou's "Robespierre," but owing to a cold, said to have been caught in Chicago, Ellen Terry has been detained in Toronto.

MAY HAMILTON.

#### Toronto Conservatory of Music.

DR. EDWARD FISHER'S RECITALS.

THE second recital in the "Beethoven Series," which is being given by pupils of Dr. Edward Fisher, the well-known musical director and eminent piano instructor, took place in the music hall of the Toronto Conservatory of Music on Saturday afternoon, March 3, when the large and enthusiastic audience present testified how high is the estimation in which these events are held.

Dr. Fisher gave a short and scholarly explanation of the various works on the program, dealing exhaustively with the modern binary form, a thorough understanding of which is essential to the listener who would reap true enjoyment from a sonata. As on former occasions, the selections represented both the earlier and later periods of Beethoven's writings, and were given in their entirety.

The Sonata in A major, op. 2, No. 2, was played by

Miss Ada Briggs, who had her work well in hand, maintaining a steadiness and repose not always found in young players. Miss Mabel S. Hicks' interpretation of the Sonata in A flat major, op. 26, was creditable, the andante, with variations, being decidedly effective. The most ambitious number was the Concerto in C minor, op. 37, which was remarkably well played by Miss Frances S. Morris, a member of the Conservatory faculty.

The concerto's orchestral accompaniment was performed on the second piano by Miss Ada F. Wagstaff, F. T. C. M., a promising young pianist.

The only vocal number on this occasion was "Come Hope, Dear Solace of the Desolate" ("Fidelio"), which was sung by the well-known Canadian soprano Mrs. H. W. Parker, who displayed much musical feeling and an intelligent understanding of the text.

At the remaining recitals of this "Beethoven Series" Dr. Fisher will give other important works, some of which, in the form of eight-hand music, should be of special interest. A miscellaneous concert, which introduced several débutantes, was given in the same hall on the evening of March 5. The pianists were pupils of Dr. Edward Fisher, and the program, which is printed below, will be found a comprehensive one:

Prelude and Fugue, C major, vol. I.....	Bach
A. E. Wellington LeBarre.	
Poetische Tonbilder, op. 3, Nos. 1, 5 and 6.....	Grieg
Miss Mayzie Melville.	
Witches' Dance.....	MacDowell
Miss Adeline Stern.	
Cradle Song.....	Henselt
Papillons, op. 43.....	Grieg
Miss Florence Hamilton.	
Spinning Song.....	Wagner-Liszt
Miss Leslie Horner.	
Concerto, D major.....	Mozart
Larghetto, Allegretto.	
Miss Rose Kitchen.	
Orchestral accompaniment, second piano, Miss Elsie Kitchen.	
Fantaisie Impromptu, op. 66.....	Chopin
Miss Maud MacLean.	
Scene du Carnaval, op. 19.....	Grieg
Miss Mabel Deeks.	
Fire Music.....	Wagner-Brassins
Miss Blanche Badgley.	
Concerto, D minor.....	Mendelssohn
Allegro, Adagio, Presto, Scherzando.	
Miss Elsie Kitchen.	
Orchestral accompaniment, second piano, Miss Rose Kitchen.	

#### The Rubinstein Club.

THE Rubinstein Club, of which Wm. R. Chapman is the director, gave its second private concert this season at the Waldorf-Astoria last Thursday night. The audience was very large and attentive.

The club was assisted by Gwilym Miles, baritone; Hubert Arnold, violinist, and Emile Levy, accompanist.

This program was presented:

Invitation to the Dance (Polka Rondo).....	Oesten
Mother's Song.....	Neidlinger
Incidental solo by Miss Kennedy.	
Concerto in E minor, for violin (last two movements).....	Mendelssohn
Mr. Arnold.	
Ave Maria.....	Abt
Soprano obligato by Eva Gardner Coleman.	
Prologue, Il Pagliacci.....	Leoncavallo
Mr. Miles.	
Nature and Love.....	Tschaikowsky
Incidental solos by Mrs. Fine, Mrs. Milke and Mrs. Bridges.	
Prayer to the Virgin (Tannhäuser).....	Wagner
Incidental solo by Miss Kennedy.	
Caprice in D major, for violin.....	Vieuxtemps
Mr. Arnold.	
Aria, Romeo and Juliet.....	Gounod
Grace Haskell Barnum.	
The Sparrows' Twitter.....	Otto
Sweet and Low.....	Platte
The Rosary.....	Nevin
When Thou Art Near Me.....	Loehr
Mr. Miles.	
Like as a Tender Flower.....	Platte

The club never sang better than it did on this occasion, and Director Chapman was congratulated upon its excellent work. He has certainly trained these singers to a high degree of finish, and their singing is exceedingly effective.

Mr. Miles, who is one of the most admired baritones now before the New York public, sang his solos so admirably that he was compelled to add two numbers as encores.

Grace Haskell Barnum sang the "Romeo and Juliet" aria with considerable skill, disclosing a voice of unusual compass and pleasing quality.

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PHILADELPHIA OFFICE THE MUSICAL COURIER,  
4290 Regent Square, March 10, 1900.

**T**HE Philadelphia Music Teachers' Association held their seventieth meeting on Tuesday evening. The program consisted of a paper read by H. S. Kirkland on "Pure Vocal Tone," a lecture "Photography as an Aid to Music," illustrated with sixty-four lantern slides, delivered by Richard Zeckwer. As this gentleman is not only a thorough musician, but also one of the finest amateur photographers in the city, the subject was very well handled. Music was furnished by Carl Schachner, baritone; Carl Doell, violinist, and Leland Howe, pianist.

Wednesday afternoon Mr. Peakes gave his first pupils' recital of this month. Miss Wales, whom I have already mentioned in some of my other letters and Mr. McCollin, baritone, were the two pupils heard in a most interesting and varied program. Edmon Morris assisted at the piano.

In the evening the Mendelssohn Club, under W. W. Gilchrist, gave their second subscription concert. The program I mentioned last week, so it only remains to say that the chorus did good work, particularly so in the part song, "In Silent Night" by Brahms, which was rendered with such delicacy of shading and correct intonation that it was enthusiastically encored.

In regard to the soloist, Miss Louise Westerfelt possessed some pleasing qualities, but was at a great disadvantage in so large an auditorium. Of Heinrich Meyn, however, one cannot speak too highly. His full, rich baritone in the three solos he had on the program was listened to with interest.

The third concert of this organization will take place on May 9, and will be devoted to American composers.

Thursday evening I had the pleasure of hearing a beautiful voice, which up to that time had not come under my notice. It was at a song recital given in aid of the Philadelphia Home for Incurables, and Mrs. Maud Wilson Prove was the charming possessor. It was a deep contralto, with no trace of throaty tones, which nowadays pass for the pure quality so rarely heard. Well placed and artistically used, her singing delighted me; more so, I suspect, as I was wholly unprepared to hear anything good. My pleasure was unfortunately marred, however, by the monotony of the program. All her songs were on the same order—slow, sad and solemn, until my mind grew dark and dreary, and as a natural consequence I concluded that she was unable to sing any other kind of a song, whereupon the lady surprised me with a glimpse of a verdant oasis by singing Nevin's "One Spring Morning" with a piquant charm that was irresistible. Martinus van Gelder, violinist, played twice with all the nervous energy and brilliancy of tone for which his work is noted.

I stopped in one afternoon this week at the studio of Miss Cole, who is A. K. Virgil's representative in this city. Her work, done exclusively with the aid of the clavier, is in

itself a sufficient testimonial for that little instrument of "up and down clicks."

When I reached her house a class of four pupils was hard at work. I watched them go through their paces, and then saw the practical application of this technical work in their piano selections. One little girl, who has not yet had twelve months' instruction, played Schumann's "Romance" with a good, firm touch and delicacy of phrasing that was surprising in one whose parents had always considered her unmusical.

Friday afternoon Thunder's Orchestra gave the usual concert, with Camille Zeckwer as soloist. Henry Lang's Second Symphony was heard for the first time, several things lending a special interest to the performance—the dedication may be mentioned as one, Henry Thunder's name filling this honorable place. Then, too, Mr. Lang being an American, and, moreover, having settled in Philadelphia, the work, done in his usual scholarly fashion, was of much interest to me. When we have such honest, conscientious and thorough musicians at our very door, it is our duty to extend every encouragement in our power to spur them on to nobler efforts.

Camille Zeckwer played the Introduction and Allegro by Godard in such a masterful way as to arouse the audience to much enthusiasm.

In the "Leonore Overture No. 3" Mr. Thunder carried out the idea of the opera by having the trumpet call sounded behind the stage, an effect which lent color to the performance. At the next concert the soloists will be Miss Henriette Cady, so well known in New York, and Mr. Cauffmann, another of our local composers.

I have held my letter over till the last moment to mention the Octave Club concert given this evening. Miss Fulweiler and Mrs. Taylor opened the program with a duo for two pianos by Bruell; this was followed by a vocal selection by the New Century Ladies' Quartet. Miss Bessie Davis also played two Chopin numbers in her usual delightful style. She is, by the way, the winner of the gold medal offered to the Octave Club by Charles M. Taylor, Jr., which is by no means the first she has carried off in different contests. Mrs. Charles M. Taylor, Jr., was heard in a Romance by Rubinstein and Valse de Concert by Wieniawski, both of which were played in a manner that was a credit to the performer as well as her teacher, Mr. Leeftson. To Miss Jessie L. Fulweiler, however, is due the greatest praise. Her interpretation of the Introduction and Allegro of Godard was one of great understanding, and showed the same careful training at the hands of Mr. Leeftson that was noticeable in Mrs. Taylor's playing. This eminent pianist is to be congratulated on the good work his pupils invariably do in public. As to the Ladies' Quartet—well, the least said the better; for charity's sake, however, I will add that one of its members was afterward excused from her solo work on the plea of the grip.

DOMINGA LYNCH SOUDER.

#### Antoinette Trebelli's Successful Tour.

**T**HE tour of Mlle. Antoinette Trebelli has been one of unbroken successes. Everywhere large houses have welcomed her, and nowhere has she failed to win tributes from the critics and discriminating music lovers. The soprano seems to have especially delighted her audiences in San Francisco.

Following are some of the recent notices from the San Francisco papers:

A large audience greeted Mlle. Trebelli at her second song recital in Sherman-Clay Hall last night, when her singing created even greater enthusiasm than at her previous appearances. The lady was in fine voice, had become more familiar with the environment and seemed fairly to revel in the vocal gems of which her program was composed.

She first presented four numbers in French and English, closing with the favorite, "Solveig's Lied," by Grieg, that Trebelli has almost made her own by her effective rendering of it. Its episode of vocalization, in which the purity of her voice and technique are particularly noticeable, brought an interruption of applause.

"Caro Nome," from "Rigoletto," was sung in a manner worthy of Patti or Melba, and gained an encore Tosti's "Spring."

The singer next offered three seventeenth century ballads by Purcell, Rameau and Scarlatti, that were revelations in English, French and Italian lyrics, being plaintive, tender, beautiful. A Tarantelle by Bizet was a model of agile vocalization, and long applause elicited the "Bird Song," from "Pagliacci."

Trebelli accompanied herself in several other songs, and closed with Clapisson's "Chanson de la Promesse," a brilliant French drinking song, splendidly rendered. But the audience would not retire till she had granted the "Laughing Song," which gives full play to the natural exuberance of this eloquent singer's talents.—The Examiner.

Mlle. Antoinette Trebelli entertained an intelligent audience last evening at Sherman-Clay Hall. Since her last visit to San Francisco the famous soprano has lost neither vocal charm nor physical grace. She is the same splendid artist and wholesome woman who captivated both the music students and the general public three years ago.

The program included the recitative and aria from Massenet's "Herodiade," the "Caro Nome," from "Rigoletto," several Grieg numbers and other delightful songs. All were sung with the magnetism for which Trebelli is famous, and the audience was thoroughly responsive.—Evening Post.

The first of the Trebelli concerts was given last night at Sherman-Clay Hall, which was comfortably filled, for the most part with well-known musical people. It is three years now since Mlle. Trebelli's voice has been heard in this city, and last night at the conclusion of the concert the verdict was freely expressed on all sides that it was absolute perfection.

The lengthy program was introduced with Dvorak's very difficult "O, Virgin Mother" ("Spectre Bride"), in which the singer showed the great sustaining power of her voice. In the ballads from "I Pagliacci" and in Mascagni's "Pera d'Amore" and "La Tua Stella," the purest method was shown. Undoubtedly, however, the most pleasing number on the program was the "Carnival of Venice," replete with opportunity to display the wonderful richness of the singer's voice. At the close she was encored repeatedly.

The possibilities revealed in the first part of the program were more than achieved in the second. Great power of expression was shown in the familiar songs, "Away, Away!" "Cherry Ripe" and Haydn's "My Mother Bids Me Bind My Hair." In Bernberg's musical setting of Theodore de Bandille's "L'Amour de ma Mère" and Chaminade's "Si j'étais Jardinier" Mlle. Trebelli was as clear and as sparkling as champagne. She closed with Tosti's "Spring," and was so loudly applauded that she responded with the famous "Laughing Song."—The Call.

There was a crowded house last night at Sherman-Clay Hall when Antoinette Trebelli gave her second concert. She has long ago established herself in the favor of San Francisco, and this visit is bringing out her old admirers and adding new ones to the list. All that needs to be said about the charm and art of her singing has been said, and each program calls but for a repetition of it. The audience last night enjoyed the music as warmly as ever, and felt the magnetism of Mlle. Trebelli in all the numbers. She sang the recitative and aria from Massenet's "Herodiade," "Caro Nome," from "Rigoletto," and a long list of delightful songs, which included all periods from Purcell, Scarlatti and Rameau to Dvorak and Grieg. Especially were her Grieg numbers beautifully sung. She accompanied herself on two of the series.—Chronicle.

Upon her appearance at Los Angeles, Mlle. Trebelli received the following tributes to her art:

Mlle. Trebelli is a young woman, natural and unassuming in manners, and even before she had sung a note she had made a pleasing impression on the audience. She sang a program of compositions varied in character and, without exception, of beauty and interest. She displayed a brilliant voice, of phenomenal range, under superb control. She uses her voice much as a virtuoso might use his violin. The bravura work in the "Carnival of Venice," by Masse, was astonishing and yet was sung with admirable grace and decided finish. Another piece of coloratura work that commanded keen admiration for its clear, dainty work was the quaint composition of Jomelli, written about 1750. In these the arpeggios, runs and trills were done with a nicety that entirely relieved any impression of their difficulty.—Los Angeles Daily Times.

Trebelli inherits her musical talents from both sides of her family. Her father, Alessandro Bettini, was a famous lyric tenor, and her mother, Zelle Trebelli, was the most celebrated contralto ballad singer of her day, well known both in Europe and America. Trebelli the younger's singing yesterday gave almost unqualified pleasure. She is gifted with rare expression and a keen appreciation of the artistic. Each number on the varied program was delightful. The first song, "Il est doux, il est bon" ("Herodiade"), Massenet, was given with exquisite delicacy, with smooth legato and fine phrasing, which, indeed, marked all her work. Especially beautiful was the interpretation of the Old World melody, "Pur Dieciesti," which received unstinted applause. While Mlle. Trebelli's voice is highly developed it is in mezzo-voice singing that she especially excels.—Los Angeles Morning Herald.

1899

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## THE OPERA.

**"ROMEO AND JULIETTE"** was sung on Monday evening with the new tenor Cornubert as Romeo and Eames as Juliette. Edouard de Reszké again was Frère and Plançon was Capulet.

On Tuesday there was a special performance for the Beth-El Sisterhood. "Lucia di Lammermoor" was the work selected, with Sembrich in the title role, assisted by Campanari as Ashton and Salignac as Edgardo.

Wednesday was devoted to "Faust." Calvé made her first appearance on her return from the South, and sang Marguerite. Mantelli sang Marta; Plançon, Mephistopheles; Dippel, Faust, and Campanari, Valentine.

Nicolai's "Merry Wives of Windsor" was chosen for Friday, with Sembrich, Schumann-Heink, Friedrichs, Dippel and Bertram. "Carmen," with Calvé in the title role; Eames, Micaëla; Salignac, Don José, and Plançon as Escamillo, was the Saturday matinee, while the Saturday popular performance was devoted to "Les Huguenots," with Nordica, Valentine; Mantelli, Urban; Clementine de Vere, Marguerite de Valois; Cornubert, Raoul; Scotti, Di Nevers, and Edouard de Reszké, Marcel.

We can hardly blame any impresario for unwillingness to bring out novelties or to revive old works that have been favorites, when they always meet with apathy on the part of the New York public, which has been so assiduously dosed with Wagner that it thinks it doesn't like anything else and isn't willing to try it. When it gets light, rippling music, with spirit and melody, it seems to be half ashamed to applaud. However, the limited audience on Friday night at the "Merry Wives of Windsor" seemed generally to enjoy Nicolai's work. To the majority of those present it was a novelty.

For our public this opera has a great drawback in the entirely unaccompanied dialogue, and, unfortunately, Mr. Friedrichs, as Falstaff, is not sufficiently interesting to make it endurable. Perhaps he was painfully conscious of the gap in the opera and did not feel capable of adequately filling it, for he certainly scrambled through his phrases at breakneck speed. Moreover, the carousing scene in the inn, when the convives are successively taken out in a helpless condition, is somewhat too primitive a kind of humor for our very refined and critical audiences.

The unctuous humor, boastfulness, cowardice and hypocrisy of the Shakespearian hero were very faintly sketched; in fact, the moral and mental proportions of the character were as insufficient as the physical make-up. When to these deficiencies is added the lack of voice in Mr. Friedrichs, it will easily be believed that Falstaff was not the star of the evening. One could not help mentally comparing him with Maurel's Falstaff in Verdi's version, who abounded in those very qualities that were lacking on this occasion.

It is hard to identify Frau Fluth with Mrs. Ford, but, happily, Sembrich was a "merry wife" and anything but a *frau*. Her acting was full of life and sparkling humor. Perhaps she was a little too graceful and refined for the Mrs. Ford we have always known. She was rather as Watteau would have represented her. Of course, she wept and laughed most melodiously and sang Nicolai's tuneful phrases with the beauty of tone and expression that we never fail to find in her. She roused her hearers to enthusiasm more than once and gained an encore in her interpolated music in the supper scene.

Schumann-Heink as Frau Reich (our old acquaintance, Mrs. Page) lent Mrs. Ford very able support. Her conception of the part was more on the Shakespearian plane, and, consequently, there was a feeling of incongruity in the intimate association of the two "merry wives of Windsor," when one of them seemed to belong to a much lower rank of life than the other. Schumann-Heink displayed a great deal of humor and her singing was in fine keeping with her acting, even if somewhat rugged.

"Sweet Anne Page" (Anna) was one of those that should be blotted from the memory. It is a pity that while the score-executioner was at work he did not cut the aria Pevny murdered. She sang it as if it were all recitative. However, her voice suited her charms; they were both very much worn. In fact, Mrs. Ford looked far more youthful than Anna Reich.

Fenton (Dippel) sang his beautiful romance, "Hörch die Lerche," with fine sentiment and tone; otherwise he was very unobtrusive.

Pringle's Herr Reich (Mr. Page) was another startling addition to his repertory.

Dr. Caius (Pini-Corsi) and Junker Spaerlich (Breuer) were as colorless in singing and acting as they were vivid in costume.

Bertram as Herr Fluth (Mr. Ford) was fairly satisfactory. He gave a forcible exhibition of jealousy, and was highly diverting when he searched the week's wash and kicked out the servants. The long duet between him and Falstaff in the inn was wretchedly given, however, and although Her Fluth was the best of the men, that is not saying very much.

On the whole the work ran fairly smoothly, though the last act left something to be desired. The costumes of the women were as uncertain as to century as is the year 1900. Most of the men were habited in mediæval garb. Junker Spaerlich (Slender) was a Chaucerian dude, while Falstaff was dressed more on the accepted Shakespearian model.

Windsor Forest was a pretty sylvan scene at night with the moon behaving itself. The chorus sang better than usual, possibly because there was so little of it, and the orchestra did not seem to have any trouble with the score. Paur conducted.

## Zielinski and the Buffalo Trio Club.

THE last of three subscription concerts of chamber music, given by the Buffalo Trio Club, under the direction of Mr. Jaroslav de Zielinski, in Buffalo, took place last Thursday evening, March 8. Appreciation by the audience was manifested not only by its careful attention, but by frequent recalls, which is rather unusual for ensemble music. A prominent littérateur, who is also a music lover, says that nothing so fine has been heard in that city since the Buffalo Philharmonic Quartet, of which Gustav Dannreuther was the first violin. The work of this excellent trio, composed of George A. Goold, violin; Tom A. Goold, cello, and Mr. De Zielinski, piano, was ably supplemented by Miss Kate Sherbourne, a local contralto.

The artistic programs, illustrated with etchings and photogravures, were worthy of notice.

Following was the program of this last concert of the season:

Trio in C, op. 30.....	Whitney
Dedicated to J. Montgomery Sears.	
An Autumn Storm.....	Grieg
I Love Thee.....	Grieg
Slavonic Dances, for four hands, violin and violoncello.....	Dvorák
Mrs. P. A. Kittlesby assisting.	
When the Land Was White with Moonlight.....	Nevin
A Song of Love.....	Nevin
My True Love.....	Johns
Trio in C, op. 27.....	Schütt
Dedicated to Anton Door.	

Messrs. George A. and Tom A. Goold, members of the Buffalo Trio Club, accompanied by Joseph J. Schwing, another Buffalo musician, are in the city for a few days. Tom A. Goold, a violoncellist of considerable note, sails for England next Wednesday on the White Star liner Oceanic. Mr. Goold goes for a few months' rest, also to fill some professional engagements.

## Floersheim on Dohnanyi.

BERLIN, February 13, 1900.

THE first appearance here of Ernst von Dohnanyi was doubly interesting, because he created lately quite a furore in England and through the fact that he played his own piano concerto which won for him the Vienna Boesendorfer prize, in close competition with the Böhm concerto, of which I spoke at length before.

Now that I have heard Dohnanyi's work I am, for once, ready to agree with the vox populi. The first E minor movement of this work, which received the prize, for as such it was intended as a concerto in one movement, is as full of ideas as an egg is full of meat. They are not all of equal importance, but they are new, and never commonplace. The solo instrument is treated with consummate virtuosity, and what struck me most favorably is the fact that Dohnanyi really found a way out of the old-fashioned piano technic of the Beethoven trill and scale kind, nor is his the Liszt brilliant, but frequently empty, passage work, nor yet the habnebuechene technic, with some almost insurmountable difficulties, of the Brahms piano concertos, but he really wrote something pianistically new, which is legitimate and at the same time highly effective.

The treatment of the orchestra also shows rare skill and an excellent sense of color. Where piano solo work is concerned, the band never drowns the soloist, and yet the accompaniment is not sparingly scored. Where the orchestra has something to say for itself the instrumentation often waxes very brilliant. In its present shape the first movement, however, is a trifle too long. The two subsequently written movements are in much more concise form. The andantino in A minor is the weaker of the two and becomes more interesting only when the strings in unison take up the principal theme transposed to the major, and the piano weaves all around it a brilliant counterpoint.

The final vivace moves in sprightly waltz rhythms and is pianistically very effective. Toward the close a choral theme, which plays also an important part in the first movement, is brought in again, and helps to bring the work to a logical ending. For the concerto of a composer twenty-two years of age I consider it one of the most promising and most talented efforts I have ever encountered. The mastery over the technical resources of composition is remarkable in one so young.

Equally pleased I was with Dohnanyi as a pianist. That he is musical to the tips of his fingers you may easily imagine from what I say above. His touch is a very crisp one, and so rich in dynamic variety that through these two qualities alone it becomes delightful. The technic is one of the most reliable I ever heard and exceedingly brilliant, without being showy or ostentatious. Dohnanyi scored immediate success and recognition, both as a composer and a pianist, with last night's fashionable audience.

O. F.  
Dohnanyi is under the management of Mr. F. Vert, 9 East Seventeenth street, this city, and is expected to arrive here from Europe to-day.

## Frau Wagner to Marie Brema.

MARIE BREMA has received a letter from Frau Cosima Wagner, in which the widow of the great composer congratulates the opera singer upon her splendid interpretation of Fricka in "Das Rheingold."

Madame Brema recently appeared in the role at the Metropolitan Opera House, and she will again essay the part at the matinee performances of the "Ring," which begins to-morrow, Thursday. Madame Brema will be the soloist at the next public rehearsal and concert of the New York Philharmonic Society, March 23 and 24.

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A NEW opera singer has appeared in Augsburg and Bremen, singing Selika and Aida. She calls herself the "Indian nightingale" and bills herself as Margarita Pocahontas. Her manager is Captain Smith. She is said to be a niece of Powhatan, the well-known manufacturer of chewing tobacco near Lynchburg.

THE stupidity of going to London or Paris for vocal training is certainly becoming more apparent each season. The campaignings of two foreign magnates in this country have in the past ended in disastrous failures; while several American teachers have in the meantime demonstrated ability of the highest order. The particular case we have in mind is that of Miss Duffield, whose success with Sousa is a result of the training she received from Lena Doria Devine, the New York vocal teacher.

It is a pleasure for THE MUSICAL COURIER to advance the interests of such a teacher. Few artists that have returned from abroad of late years have escaped severe criticism for faults of method. In every city where Miss Duffield has appeared her method has been lavishly praised. Why, then, go abroad?

WE have been asked why musicians consider that Beethoven is a greater benefactor to the human race than the man who invented the steam engine. Really, we can't say why, unless it lies in the point of view. An earnest cobbler bothers little about the astronomer and his logarithms, yet both men are useful members of society. We can't, belonging as we do to an effeminate civilization, go without shoes, yet Kepler's laws were a glorious discovery. The locomotive and the Fifth Symphony can hardly be compared, for the musical work is quite perfect in its way, while in a century the machine of steel and steam will be, in all probability, discarded. But a railroad is, nevertheless, a necessary adjunct to civilization. Comparisons in this case are foolish; the emotional and the mechanical must not be juxtaposed. Both are the products of genius.

MR. FINCK has been "pounding" away all season at the Wagner performances and Mr. Paur, but once in a while he relaxes his bow and gently teases a victim with the arrow tip. Note the gentle irony in the following paragraph which appeared in last Saturday's *Evening Post*:

"In a letter to the editor of the *Evening Post* a Mr. J. K. Erskine lifts up his voice in protest against the critic of this journal because he refuses to admire Emil Paur and Johannes Brahms. It is to be feared that in these respects the musical critic will remain unregenerate. But one of Mr. Erskine's indictments brings the blush of shame and remorse to his cheeks—the charge that the critic abuses Richard Wagner and characterizes some of the noblest conceptions of the Bayreuth master as mere 'harangues.' Mr. Erskine is evidently a remarkably constant and phenomenally intelligent reader of the *Evening Post*. To please him and other constant and intelligent readers the critic has made up his mind to drop his insulting attitude toward Wagner, and say a kind word for him on the first possible occasion."

THE death of Johan Peder Emilus Hartmann was announced from Copenhagen March 10. The deceased was born in that city May 14, 1805. He studied with his father, an organist, and his bent being dramatic, he composed his first opera in 1832. Weyel, noticing the young man's ability, greatly encouraged him. In 1835 "The Corsairs" appeared, and other works followed. In 1836 Hart-

mann visited Germany, France and Switzerland, and in 1840 was appointed director of the Copenhagen Conservatory. A Royal Capellmeistership was tendered him in 1849, and accepted. In 1855 he celebrated his fiftieth anniversary by a concert, and a Hartmann scholarship was established. He also received the "Danebrog" order, and the degree of Ph.D. of the Copenhagen University was conferred upon him. Hartmann wrote symphonies, cantatas, concertos and choruses with pleasing facility. His son Emil, who only died in 1898, was the greater composer.

### WHO IS MARTUCCI?

WHO is Giuseppe Martucci? Has anyone ever heard of this composer, who by his name must surely be Italian born? Ask this question to-day in America, even among musical folk, you are stared at, for the simple reason that the policy, a stupid, purblind policy, of such a firm as his publisher leads to the sandbagging of a man of genius. Martucci's name here is but a faint legend. A few piano virtuosi know vaguely of his piano concerto; there it ends. And yet Martucci is a strong man, a virtuoso at the piano and with the orchestral baton, a composer only ranking second to Verdi and a worker in many musical fields. How do we know all this? Because THE MUSICAL COURIER has made a point of searching this man's record, the biographical dictionaries giving but little assistance and the obstructionist policy of his publisher being a veritable shame in the case of a man of Martucci's great gifts.

Who is Martucci? His father was a trumpet player and he was born at Capua, January 6, 1856. He entered the Naples Conservatory there under Cesi, Costa, Serrao and L. Rossi. He had previously made an early debut as a pianist in 1867. He stayed in the conservatory until 1872, and in 1874 was appointed professor in this conservatory and conducted the orchestral concerts established by Prince d'Ardore. He was also the director of the Neapolitan Quartet Society. In 1875 he began his travels as a piano virtuoso in Italy, Germany, France and England. Since 1886 Martucci has been director of the Bologna Conservatory. A list of his works reveals his activities in many forms. A Symphony in D minor, op. 75; Piano Concerto in B flat minor, op. 66; Piano Quintet in C, op. 45; string quartets; Piano Trio in E flat, op. 62; Sonata for piano and 'cello in F sharp minor, op. 52; three pieces for violin and piano, op. 67; three pieces for 'cello and piano, op. 69; caprices, romances, etudes, bagatelles for piano; an organ sonata; songs and three piano pieces, op. 76, are a brief résumé of his efforts in composition. His Piano Concerto in B flat minor deserves a hearing in New York for its brilliant solo and orchestral parts. It is technically difficult.

Martucci is a modern among moderns in his treatment of the orchestra. A profound student of the classics, he absorbed the masterpieces of Handel, Mozart and Beethoven before he was attracted by Wagner. So the integrity of his style, an eclectic style be it said, was not disturbed, for its foundations were both broad and deep. With Sgambati he has done more than any latter day Italian for the cause of chamber music in his native land. As a conductor the high standard of his orchestral concerts at Naples and Bologna demonstrates his fitness for the position at the head of his profession. And as a pianist he is equipped with a supreme technic, a noble tone and a varied acquaintance with all that is good in piano literature; so his repertory is vast.

And yet who has heard of Martucci in America? His publisher evidently believes that the best way to encourage an artist is to bury him alive. Who has heard of Martucci?

## CONSERVATORIES.

## Especially in Boston.

THE city of Boston has an orchestra which surpasses in all respects any orchestral body in America and to such an extent as to consider all of them out of the race. There are no orchestras in Europe superior to it and few equal it. This surpassing superiority is due to many causes not necessary to explain at this moment, but it may be said that its system of individual control and the absence of divided responsibility are among the chief reasons of its present artistic position. The conductor is responsible to one person only and can discipline the players at will. This makes him militant, this one fact makes the Boston system unique for it is understood that the conductor need not explain his course to anyone, to any board of directors or to any interested subscribers or fashionable sets or woman reformers or men who use their support of an orchestra to gain social or political advancement.

In this same city, of Boston a new scheme is projected to secure support of the people for the endowment of an old established music school known as the New England Conservatory of Music, a conservatory which, after a quarter of a century or more of operation has not produced one important specimen of American musicianship in any direction. It is proposed to sell the present buildings for \$500,000 and to get money from Bostonians to establish the institution on a greater scale somewhere near the new Music Hall. Thus the people are asked to aid in the advancement of a private school of music to the disadvantage of private music teachers and other private schools of music.

The business director of the New England Conservatory of Music states in a Boston paper that at one time Boston citizens gave \$160,000 to the institution. People can do as they please with their money but it would be interesting to know how this great sum was utilized. "This conservatory is as much of an educational institution as Harvard College," says the business director. What has Prof. John K. Paine of Harvard to say to this remarkable parallel? No rudimentary education is given at Harvard. At the New England Conservatory the children are taught the rudiments, the A. B. C. of music. It is just the same kind of a system as prevails in most of the hundred music schools of America, only that it has not been quite as successful as some have been.

And here a few words. Certain methods prevailing in these so-called colleges and conservatories should be abrogated, for instance the system of having the most important branches—the rudimentary—taught by pupils of the schools who are pupils at the time. A conservatory charges an advanced pupil, let us say, five dollars for two piano lessons a week. This same pupil is thereupon told that if she will give lessons to beginners in the school she will receive for each pupil thirty-five cents a lesson or seven dollars a term. The school charges, say \$15 a term, making a profit on each pupil of eight dollars per term. The advanced student is told that she gets the opportunity to make sufficient money to make a profit out of her own attendance. She then becomes a permanent pupil and no more is ever heard of her. This is a sample case which represents the general plan in New York, Boston and elsewhere subject to certain modifications, but it illustrates a mischievous system; it proves that there is no system or principle of piano teaching. The bulk of the teachers at the New England Conservatory are unknown people, just as is the case in most conservatories, because the proprietors do not wish to give distinction to their teachers for fear that they will leave and take those pupils who are under their personal tuition along. Most of the distinguished names associated with conservatories represent

casual lessons. At the National here Mr. Joseffy is advertised as teacher but he only gives a few lessons on one day of the week. The New England Conservatory of Music advertises Carl Baerman but he is busy in his studio at Steinert Hall and so is Mrs. Hopekirk busy at her studio. Mr. Stasny would have reached eminence long since as a teacher and player had he gotten out of his living mausoleum on Franklin square. All that is necessary for a great teacher to do to bury himself effectively is to become personally identified with his services and time in certain of these institutions.

As low as ten dollars a quarter is charged for certain lessons at the New England and yet a daily paper in Boston permits it to be compared with Harvard College without protesting against such arrant nonsense. The orchestral class, as it is humorously called, is under the direction of Mr. Geo. W. Chadwick, the director of the conservatory, and at a recent orchestral recital eight pupils (they claim an attendance of about 1,800 pupils) took part, the rest of the players consisting of members of the Boston Symphony Orchestra. Think of a conservatory in existence so many years that has not succeeded in building up a pupils' orchestra or a pupils' chorus to produce the easier parts of light oratorio work. Think of that with an average attendance of thousands and a gift of \$160,000 from Boston citizens!

The business manager says that in 25 years nearly 50,000 graduates have been sent forth. We should like to see one good composition written by one of this army; we should be pleased to attend one piano, violin or song recital anywhere by one of this great army, but we notice in this year's catalogue that 97 diplomas were awarded in 1899. A total of 50,000 graduates in 25 years makes the average 2,000 a year. There was a momentous drop to 97 last year. Most were piano and organ graduates. Where have any played publicly? Not one account or advertisement of anyone playing or singing during years and years ever mentioned on the program even that the person was a graduate of the New England Conservatory of Music, an educational institution which the Boston paper says is as great as Harvard.

Among this mass of pupils there is one teacher of modern languages, not one teacher of diction as applied to singing, not one teacher of style, and one teacher of composition and orchestration, and yet Leipsic or Berlin or Paris, with a few hundred pupils in each conservatory, have dozens of such teachers.

Diplomas were granted last year to eleven "voice" graduates; 1,800 pupils and eleven worthy of diplomas, and who examined these pupils prior to the granting of the diplomas? Their own teachers? Here in New York we have a number of music schools and conservatories which have State charters giving them the right to issue the degree of "Doctor of Music," and whenever the owners of these schools get ready they fill up the diploma and plant another "Doctor of Music"; but this paper has made the title so ridiculous that when one of these doctors proposes to practice he finds that he can get along more swiftly if he hides the certificate or diploma in the pantry or puts it away under the pillows of the folding bed so that no one can see it.

Trustees of the New England Conservatory of Music have died frequently (each one dying once only), and yet no legacy has ever been left by one of them to the Conservatory. Not one. There is some good reason for this. The business manager complains that legacies are left to the other educational institution—yclept Harvard—but none to the New England Institution of Music. There is some good reason for that.

The trouble is that nearly all our private conservatories, including the New England, do not represent the musical tone of the intelligent musical community. The musical elements view them as

they do Ditson publications and some of Arthur Schmidt's purveyings, rather as first or third class business efforts with no artistic aim or purpose or desire or dignity. It is simply how much can we get for how little we can spend to get it. It is understood that Mr. Chadwick gets \$6,000 a year salary. What has he done since he has been director? Given proof at Worcester and Springfield that he is not a conductor and at times a very incompetent score reader. There was much promise in Chadwick at one time, but his provincial surroundings have given him an inverted notion of himself, and hence the older he got the less important his work got. Between the rudimentary conservatory school known as the New England Conservatory of Music and the St. Botolph Club and rehearsals of bad choruses at Springfield and Worcester there could be nothing but machine work, and certainly no inspiration and no cultivation of the æsthetic sense.

This whole theory that because a man plays piano in Thumpville the people of Thumpville are sure that he is the greatest living pianist, and feel offended when they are told that it is not so at all—this whole theory should be set aside as pure nonsense. The Boston Symphony Orchestra sets a high standard of excellence. Why not learn from it what musical excellence really and truthfully signifies? But to call the Boston Symphony Orchestra an artistic institution, and then to classify the New England Conservatory of Music with Harvard College, prove that the person who commits such an awkward breach does not possess the capacity to grasp what the Symphony Orchestra is or means or does. And the Boston press sustains the sentiment.

Mr. Philip Hale and Mr. Ben Woolf know just what kind of a "racket" the New England is. Why not advance musical art in Boston by telling in print what they so frequently have orally told? They know how good it feels to do what we are doing—tell the truth, because they sometimes do it themselves—when they can. Of course the Ditson publication will not do it, because Millionaire Haynes wants to sell a few more dollars' worth of sheet music and some violins at \$10 apiece to the Conservatory, but Philip Hale can do it in the *Journal* and Mr. Woolf in the *Herald*, one a Republican independent rich daily paper, and the other a rich independent Mugwump daily. Come along, boys, and tell the citizens of Boston the truth about the local fakes and the conservatory system of the town. It will make good copy, and if the editors turn it down by order of the business department, we will print both articles in this paper with pleasure and ink.

## THE MUSIC OF THE FUTURE.

A FRENCH melomane, M. Suarès, has lately been issuing a series of articles on the work of Wagner. He discusses Wagner and the drama, puts the question, "Is the drama of Wagner an action?" and concludes in the opinion that the drama of Wagner is a symphony. The extract which we give below sums up pretty fairly his conclusions. It will be seen that he is looking very far ahead, to the days when Wagner will be as much superseded as the old style of operatic performance.

Well, Wagner is not a back number yet. How soon he may become so under the tender mercies of Cosima at Bayreuth we dread to conjecture, especially when the intrepid Mascagni announces that he will throw overboard all modern rubbish and that he does not recognize the so-called achievements of Richard Wagner.

"All new music has seemed, in the century which heard it, the last word of music. Of whom has it not been said that after him music could go no further? It was said of Roland di Lassus; it was said of Lulli; it was said of Gluck; it was said of

Mozart; they say it of Wagner; one day they will say it of some other. The reason is that each new music gives, in effect, the last word of the sensibility of the times. On a common ground sensations are perpetually moving. Every instrument which is invented is the implement of decadence, for the music in favor and of renewal, for the next music. The fate of the finest musicians is melancholy. In their day they touch all hearts, and they must no more touch one at the end of a hundred years. Here is the danger of following the voice of the senses. Music has a sentimental end, but her ways are carnal. All flesh is perishable, but nothing is altogether seduced except by her; and nothing has the seduction of sentiment which speaks to her, which speaks in her and through her. The seduction of music is properly this.

"Music, in spite of everything, is woman. Wagner's drama seems to me a divine woman who wants to play the man. And doubtless no man could come anywhere as near being the woman as this woman does to being the man. But it would be better that the divine woman and veritable goddess should rest a woman and not try to be a man. Besides, more often than not she remains so.

"This is the hidden depth where music opposes herself once too often to drama. 'The eternal human' is the veritable object of tragedy; she is only great if she lifts herself up to the pathetic within, for the foundation of the eternal passions changes not, but only the means to set them jogging along. The most profound passions are those of which the intellectual contents, without ceasing to increase, leave intact the sentimental fibre and all emotional matter. At a given moment, for the men of that time, pure music causes an experience of these passions in the greatest number. But poetic speech wakens them for an indefinite duration and evokes them better than anything else can. On the contrary, music spoken or speech sung leans too much toward sensation and is wrong to not altogether go over. Music never explains itself. A too definite medium glides in, like an obstacle, between music and sensation. Legend serves as little in drama as she is useful in opera.

"The power of the poet creates symbols and types, not symbols, types or poetry. We very imprudently oppose the Idea to Life without taking notice of all that which blends in the great poets—and distinguishes them in the small ones. It is of no interest, for the small ones to know how these elements in them separate themselves and where. The great ones know well where they stand and that in them they are matched. They know this, and for the rest, do not bother about them. We shall tire perhaps of drama in music—call it opera or by any other name. We will no longer lend ourselves to such a spectacle when we have an idea sufficiently high of drama and a heart sufficiently passionate of music. It is a refined pleasure, not very healthy, and which deceives; a false fashion, a court entertainment.

"The union of music and drama takes from both. In Wagner there are attempts at amorous weddings and of more noble love marriages. It is not sure that the union is the most happy of all. We no longer see the most ardent nor the handsomest betrothed. The couple are not so admirable as those. Perhaps it is the fatality of all households. Let them leave their liberty, then, to the gods.

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"The great works are perfect in themselves. The Symphony in C minor, the Sonata to the Archduke Rudolph or that to La Brantano; the Quatuor in C sharp minor or the simple Lied in Sehnsucht, which repeats five times its divine complaint, leave nothing to be desired to those who listen. The heart is full and wishes nothing more. The imagination is at its height. We dream and it is not a sad dream. What more do you want?

"The Ninth Symphony does not lead to drama,

but to a vocal symphony, where the vastest passions of man may express themselves, not by action, which belongs to drama, but by ecstasy and enthusiasm, which belong to music, to love and to religion. This popular symphony we have not yet; nevertheless, it almost seems to me, the divine 'Parsifal' is this. Drama should follow another destiny and in another form, of which I have no need to speak. Let us not forget, however, that neither human truth nor great love can be henceforth more absent from beautiful tragedy than the divine can be from music.

"It is time Art gave us a Religion."

### THE "MAGIC FLUTE."

THE contradictions, inconsistencies and improbabilities of the opera "The Magic Flute" are known to everyone who has ever seen the work performed. They chiefly consist in the character of the Queen of the Night, who in the second act appears as an evil spirit, whereas she is nothing of the kind in the first. Herr Schjeldrup, therefore, proposes that the woodland scenery in the first act should be made as weird and eerie as possible, and that the coloratura which the composer inserted to please the singer of the role, his sister-in-law, should be cut out. Even the rest, the lament of the mother over the love of her daughter and the appeal to Tamino, ought, in his view, to indicate the malicious tendencies of the Queen. Remove the coloratura and all inconsistencies vanish. To us poor New Yorkers who frequent the musical temple of Grau, and believe that operas exist for the purpose of displaying stars, and that stars exist for the purpose of displaying their coloratura fireworks, such heroic treatment will be intolerable. We need have no fear of its being adopted.

The inconsistency between the first and second acts is, however, a fundamental one. There is no doubt that to the audience the personages in the second act seem to have forgotten all that had taken place in the first. It could not well be otherwise if the manner in which the libretto was written is considered. Schikaneder took as the foundation of his text Wieland's tale of "Prince Lulu," and made the Queen a beneficent fairy and Sarastro, under another name, an evil enchanter who had robbed her of her daughter. But before his task was completed "Caspar, the Magic Zither," based on the same Wieland story, with music by Wenzel, was produced at Vienna, and Schikaneder at once revised his book and made Sarastro a high priest, who, from the best of considerations, rescued Tamina from her wicked mother. Thus in the first act where the Queen appears as the afflicted parent in all the splendor of a queen the music does not in any way point to a malicious nature. Her deep laments, the joyous change when hope guides her, could not be expressed musically otherwise than by Mozart's score. It may be regretted that between the Queen of the first act and the same Queen as a malicious creature there is such a discrepancy, but regrets will not alter the fact.

Dr. Hohenemser defends the coloratura of the Queen in both acts. It may be musically of little value and vocally very difficult, yet it is the natural climax of the whole air. The removal of it in the first act would destroy all the construction of the allegro part. The allegro would be not only too short, but would be limping. In the second act the same trouble would occur if the coloratura was omitted. It may be somewhat out of keeping with the demoniac character of the Queen, but its removal would spoil the proportion. But why argue the question? In Mozart no note can be cut out or changed, for in the wonderful proportion of his melodies, in his adorable musical logic, lies his greatness. We may recognize that he wrote at times to please and suit a singer, but we cannot improve what he has written.

Another explanation of the inconsistencies of "The Magic Flute" is to attribute them to the in-

fluence of Free Masonry. Mozart, it is well known, remained a Free Mason till his death. Originally he belonged to the Lodge of Beneficence, but after 1785, when the Emperor Joseph reduced the eight lodges of Vienna to two, he became a member of the Lodge of "St. John, of Hope crowned in the East," and wrote his "Gesellen Reise" (Fellowcraft Journey) to words by F. Ratschky. The poem has lately been reprinted; it consists of three strophes, in which, one reader says: "You can fancy Sarastro preaching, for they are filled with the same commonplaces about degrees of knowledge and of light corresponding to the Masonic degrees." Of course, to believers in the mysteries of Masonry such trifles as inconsistencies are things that may be neglected, even if they are not regarded as self-evident truths, but the ordinary run of mankind who have nothing but common sense to guide them will prefer to attribute them to Schikaneder's tinkering up his original libretto.

### READ EVERYWHERE.

THE following letter is addressed to us by Mr. Ernest Sharpe, the basso singer, who has made renown for himself with his singing in Europe recently and who has given recitals in Canada with success and is announced to sing in this city. Mr. Sharpe writes as follows:

ST. DENIS HOTEL, New York, March 10, 1900.

Editors *The Musical Courier*:

I wish to indorse the truth of an article in the last issue of *THE MUSICAL COURIER*, referring to the omnipresent qualities of your paper. Many times last year while traveling in Italy and the Austrian Tyrol we were amazed to find that the familiar face of *THE MUSICAL COURIER* had discovered the place, no matter how out of the way it was, before we had, and in villages where one could not have expected to see an English paper, we found it.

Only last week I heard from a friend on an Indian reservation in the Far West who located me through an article in *THE MUSICAL COURIER*; so I am not surprised at the testimony of Mr. Wright, who speaks of seeing the paper in St. Petersburg, and of Mr. Ovide Musin, who has met it in the East Indies.

Yours sincerely,

ERNEST SHARPE.

This universal dissemination of *THE MUSICAL COURIER* is the result of 20 years of scientific journalism devoted chiefly to the work of circulation. No less than 250,000 people see and read this paper each and every week of the year in all sections of the globe and that means the practical application of the theory of journalism. Those who do not figure in these columns are unknown to contemporary musical life.

MASCAGNI is coming to America! Mascagni pulled the nose of an Italian mayor! Mascagni has resigned as director of the Conservatory of Pesaro! All these rumors but confirm us in our notion that there is a deep seated plot to give this composer notoriety. Who cares whether he comes to America or not? He is a mediocre conductor, and his music has lost its vogue. Let Mascagni come here, let him pull noses, and let him resign from fifty conservatories, yet will the world wag on its merry way.

### Not the First Time.

IN the Worcester *Spy* of March 9 "Out and About" states that "the Festival Association will bring out, for the first time in America, next September, César Franck's 'Beatitudes.'"

This statement is incorrect, as César Franck's "Les Beatitudes" will be sung by the Liederkranz Society of New York city, for the first time in America, on Sunday evening, March 25, the concert taking place at Carnegie Hall.

### Powers Lectures.

THE weekly lectures at Mr. Powers' studio are attended by crowded audiences; they will continue for four more Friday afternoons.



"A sigh sent wrong,  
A kiss that goes astray,  
A sorrow the years endlong—  
So they say.

"So let it be!  
Come the sorrow, the kiss, the sigh!  
They are life, dear life, all three—  
And we die."

W. E. HENLEY.

"RESURRECTION" is the title of Leo Tolstoy's last novel. Singularly enough, it recalls Ibsen's new play "When We Who Are Dead Awake." Both men are passed the three score and ten allotted by the insurance companies; both men are preoccupied with grave spiritual questions. Ibsen settles his problem by going to the mountains, the epical heights where his "Brand" was born; Tolstoy, spewing forth modern civilization, modern Christianity, searches for his prophylactic among the vicious and the lowly. His novel should be called *The Book of Pain and Pity*. It is the most terrifying work that has appeared since "Ghosts," and like the Bible, Rabelais and Ibsen, it is full of truths, truths that nauseate, that burn, yet are magnificent, naked truths. While Ibsen defends in his Northern, rugged fashion the rights of the flesh, the man of the Steppes passionately pleads for the life of the soul. These two preachers are pessimists; both arrive at the nothingness of life by widely varying roads. And you may find all their wisdom in Ecclesiastes and the Book of Job.

I doubt if "Resurrection" will ever become popular, that is popular as was "Anna Karénina," and, in a way, "War and Peace." Mr. Howells recently remarked that Tolstoy is the greatest novelist yet born. If he had added "moralist" we might have agreed with him, for the function of the novelist is a well defined one. He may arouse pity, he may paint with triste or joyous colors, but he must never preach; and Tolstoy preaches, preaches nobly. As I read his new book I remembered Edward Garnett's introductory words to the English translation of Turgenev: "In studying the Russian novel," he wrote, "it is amusing to note the childish attitude of certain English men of letters to the novel in general, their depreciation of its influence and of the public's 'immoderate' love of fiction. Many men of letters to-day look on the novel as a mere story book, as a series of light-colored, amusing pictures for their 'idle hours,' and on memoirs, biographies, histories, criticisms and poetry as the age's *serious* contribution. Whereas the reverse is the case. The most serious and significant of all literary forms the modern world has evolved is the novel; and brought to its highest development, the novel shares with poetry to-day the honor of being the supreme instrument of the great artists' literary skill."

The nineteenth century can point to the Wagner music-drama and the Russian novel as being two of its remarkable artistic achievements. Realistic Tolstoy ever was; in this story he goes to the stew pans, the gutter drain and worse. Only his wonderful central grip, his profound spirituality of purpose, keeps the book from sounding the Zola key. It is strong meat, even for stomachs fed from Parisian fiction kitchens. Merely the tale of a wretched peasant girl, betrayed, falsely accused of murder, and sentenced to Siberia; yet the entire life of the

soul is levied upon. You are dragged from one revolting scene of anguish to another; there is no relief; all is cruel, hopeless—and true. The moral is unescapable. Here is a book that I should put in the hands of every young man arrived at the age of reason. Its conclusions are more drastic than Daudet's "Sapho," for there is nothing to lend glamor to the pictures. The attack on official religion is quite enough to have proscribed the work in Russia, and it implicates in this respect the Roman Catholic as well as the Greek churches. Consequently it will be voted dangerous and put under the ban of the critical censor. It is dangerous, for it tells the truth, and this, in an age of pleasing half-truths and artistic lies, will not prove altogether agreeable. Without realizing it Tolstoy is as great an immoralist as Nietzsche and Ibsen. All three expound under different names, a supreme nihilism. And America, a young, vigorous nation, has no need of negations.

One thing is worthy of praise in the Dodd, Mead & Co. edition of the novel, the illustrations by Pasternak. They really represent Russian types. But facing page 104 evidently there is a mistake in the letterpress, for until that point the hero is pictured as wearing a beard. The drawing is probably meant for the handsome serving man of the Korchagin family. There is a trial scene in "Resurrection" that will live, while the intensity of the religious experiences depicted is unparalleled in any other book that I have read. Think of this masterpiece—for it is a masterpiece, Tolstoy-ian ethics—and then consider the Reverend Sheldon's "Footsteps" and its blasphemous vulgarity! Need I tell you in conclusion that "Resurrection," probably the last fulminating thunderbolt from this Elijah among novelists, will soon be frantically discussed by press and pulpit. I am curious to hear the feminine estimate, for the work is only a variant of "Let him without sin cast the first stone."

It was a relief to read Mr. L. Cope Cornford's study of Robert Louis Stevenson, for Stevenson, charming creature, never dived beyond the shallows,



despite his pretty excursions into the minor moralities. He penned "Pulvis et Umbra" but its note, while being in the mode minor, is but an echo of Jeremy Taylor, and an echo is hardly tragic. Stevenson reminds me of Felix Mendelssohn; both busied themselves their life long with lovely surfaces, exquisite, decorative spirals, colors that glisten in rainbow fashion, and endure just so long. But the great diapason undertow is never felt in their work. They loved style for style's sake and in their pursuit of the phrase forgot the loftier humanities. Mendelssohn was too happy, Stevenson too finical to create big things; both harked back to the past

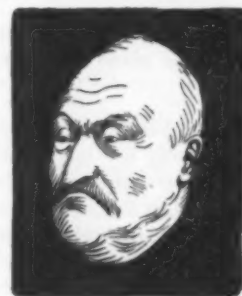
for their themes and their treatment, and so modern men like Flaubert, Tolstoy and Turgenev left them far behind in the race to eternity.

Mr. Cornford's study is full of sympathetic charm and does justice to Stevenson without falling down worshipfully before the slender boyish prose master. But I wish William Ernest Henley might write a book about his old friend Louis Stevenson of Embro. He is the only living man who knew all sides of the Scotch gypsy-like romancer; besides he would tell us the truth.

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The outside of Mr. Morris Steinert's "Reminiscences," published by the Putnams, contains a few bars of "Adelaide," and yet the New Haven author

gravely informed me that "Beethoven is now on the shelf." I neglected to remind him that a bird on the shelf is worth two in the pot. Most of the new men are cooked and many of the old ones were never fit to eat. Still I admire the patronizing spirit of



a man who sold pianos toward the greatest of all symphonists. It is a Yankee trait, for grafted upon his shrewd Hebraic-German nature is a shrewder, a "smarter" layer of Steinertism. This he acquired in Yankee land. But he has not forgotten the thirst of his fatherland nor its love for quaint, old instruments. His reminiscences intrigued me vastly, as they say in the play. Written with the utmost simplicity—a Steinert-ian simplicity, let it be added—you follow the fortunes of this unassuming man from his birthplace in Scheinfeld, Bavaria, to his present commodious home in New Haven. The air of absolute verisimilitude is seldom disturbed, and thus the life of a plain man of the people is laid bare before us. I vow that I enjoyed every line, except where the author forgot himself and attempted to soar. Steinert and soaring do not rhyme. The sub-acid irony and the willingness to put himself in a humorous light, even at the expense of his personal dignity, are racial characteristics. And how cleverly is indicated the growth of the man's character! If Miss Jane Marlin, the compiler, did all this, she has the makings of a Boswell in petticoats. The sentimental lad, wandering from country to country selling spectacles, and falling in love; the the emigrant, sick, but never absolutely disheartened; the musical and optical pilgrimages; the unforced, humorous way of viewing ills and pleasures alike; the self-confessed poverty in New York; the first rise in New Haven; that awful "Steinert Orchestra"; marriage prosperity and the "still hunt" for clavichords—all these things are set forth with circumspection, if not in varying good taste. Mr. Steinert believes in himself, in money, and in the future of the new instrument that bears his name, but he has not much faith in his co-religionists. This is not a lovable trait. It crops up in his trip to Russia, where, *mirabile dictu!* he understands the Yiddish "lingo" of some villainous drivers; it appears in his exposition of the art of





piano selling—a chapter that should be read by every retail piano salesman in America.

\* \* \*

"Then there is the Hebrew, who, having made a lot of money in America, wants to buy a piano for his daughter, and buy it cheap. For forty years I have tried to find some style of music that appeals to him, and although I have patiently gone through the entire list of composers, starting in with songs sung long before Moses wrote, or didn't write, the Pentateuch, I must admit my failure to even for a second hypnotize him by any music of any class. The Hebrew never looks beyond the polished case and the price. He wants the largest, by all means; so to those who are to come after me I shall say, when the Hebrew comes in to buy a piano show him one that is conspicuous by reason of its size and high polish, and then talk. Never mind opening the instrument, or playing upon it, or telling him the name of the maker. It's the price he wants, and if you are blessed with the gift of gab, and if you have started in with a price sufficiently high to admit of many reductions, you may be able to drive a bargain before night—that is, if you are sharper than he is."

\* \* \*

Thus Mr. Steinert. It is funny; it may be true, but is it quite brotherly?

\* \* \*

His business history I leave to the reader. The chapters devoted to old instruments are entertaining, but most entertaining and vivid of all is Mr. Steinert in the mood egotistical. Most men are, he particularly so. He has been a keen observer of the little things of life and these little things have led him to fortune—and fame; for is there not a Steinert Hall in Boston? His domestic life was a model one. Here the tribal instinct makes for all that is good and elevating.

I give this specimen of his memory:

"One day while in Cheshire I was called upon to tune the piano of Deacon R. It was a terribly hot day, and I must say that my temperament was in keeping with the temperament of the Deacon's piano, which was frightfully out of tune. I almost forgot that I was in lovely Cheshire, felt transported to Scheinfeld, and I suddenly remembered



the seven bierstuben and longed for a glass of the elixir of Gambrius. In my desire for the beer I looked at the old Deacon while I made a good stretch on the treble string of his piano, and my German nature asserted itself and I calmly asked him whether he had any beer in the house or not, whereupon he put his hand behind his ear, as a reflecting resonator for his musical tympanum, and in a high, squeaky voice said: 'Beer! Beer! You mean root beer, eh?' 'No!' I shouted; 'I mean

lager beer; plain lager beer, fresh and cool. Have you got any?' This expression was evidently a new one to him, for he continued: 'No, we haven't any root beer in the house, but I can give you a glass of cool water with ginger in it'—which drink I accepted."

\* \* \*

The book is a valuable human document—to use the slang of the Zola school—for it reveals a human being with complete frankness.

There was an old man named Steinert  
Who pianos sold for a fine art.

\* \* \*  
\* \* \*  
\* \* \*  
Steinertone.

I am fully conscious of the missing lines and the lack of rhymes, but the poem, imperfect as it is, tells the true, the entire life of Morris Steinert, Esq., of New Haven and "Beyond the Mountains."

\* \* \*

When I first handled Mr. Clarence S. Darrow's "A Persian Pearl" I swore that it was the prettiest book ever made. Of course it is not, but the the Roycroft Shop, up at East Aurora, N. Y., never turned out a more shapely and luxurious looking volume than this one. It is almost too good to read, though read it I did, and found its contents, while not on the same sumptuous par as the exterior, far more serious. Mr. Darrow is, I have been told, a busy criminal lawyer in Chicago. All the wonder then that he found time to put forth such work. We all know that Mr. Augustine Birrell, the active London barrister, is able to go birrelling wherever the mood moves him. Mr. Darrow does not boast so light, so facile a touch. Writing well considered and euphonious prose, he ranges from Omar to Robert Burns, from Whitman to modern realism. He is sincere and at times holds an eloquent brief—especially for good old Walt of Camden town. Liberty of speech, liberty of thought are his themes, and he knows that the Joy of Life may miss us while we crane our neck after its most obvious symbols. A very sane, mellow philosophy is Mr. Darrow's, and I envy him his powers of adaptation, for a man of law interpreting Omar and Whitman surely leads a double intellectual life!

\* \* \*

I feel certain that the outside alone of "A Persian Pearl" would please Gelett Burgess, whose touch in the matter of bookbindings is as sensitive as De Pachmann's on the keyboard.

#### George Hamlin's Latest Success.

GEORGE HAMLIN met with great success on the occasion of his appearance at Central Music Hall, Chicago, February 20. The following are some of the comments of the press:

The work of the artists was of a nature which calls for the most favorable comment and aroused the audience to numerous enthusiastic and spontaneous outbursts of applause. Mr. Hamlin lent valuable assistance in two duets, the finale to the first act of "Die Walküre" and the closing scene from "Siegfried." In the concluding number he shared the honors of another enthusiastic round of applause. In fact, the work was of a splendid order, in which it would be almost invidious to make distinctions.—Chicago Tribune, February 21.

In the love scene in the first act of "Die Walküre" and the beautiful duet from "Siegfried" Mr. Hamlin was highly expressive.—The Inter-Ocean, February 21.

Mr. Hamlin was in splendid form and contributed a share to the performance in a style worthy the occasion. The value of such affairs cannot be overestimated, and it is to be hoped that this is the forerunner of others to follow.—Times-Herald, February 21.

Mr. Hamlin sang the Siegfried and Sigmund score magnificently. While his beautiful voice is rather too lyric for the declamatory poetry of both roles, still his work was full of fine touches and his voice displayed a breadth and richness scarcely before brought out in such wealth of tone and government. \* \* \* There is not the slightest doubt but Chicago will beg that so splendid a concert given by such artists may be repeated before the season closes. It was altogether a rare treat, superbly offered and intelligently received.—The News, February 21.



616 Twelfth Street, N. W.,  
WASHINGTON, March 10, 1900.



NE of the busiest weeks of the season for local musicians opened last Sunday with the Sängerbund concert at the clubrooms, under the able direction of Henry Xander. The program consisted of Silcher's "Der Bard," by the chorus; Mendelssohn's "Polish Dance," and Gounod's "Faust Phantasy," for violin, by Lillian Koechling; soprano solo, "Scene and Aria from Faust," by Miss Birdie Hess; "A Dream of Paradise," Gray, by Frank Rebstock; Chopin's Valse in D flat, and MacDowell's "Shadow Dance," by Master Norman Daly; a cornet solo by Otto Eberhardt, a trombone solo by John Elbel and a recitation by Miss Emma F. Albertson.

The last public concert of the Sängerbund will be given at the National Theater on March 18.

One of the participants in the Sunday night concert at the Sängerbund was Norman Daly, the thirteen year old son of Mrs. J. Espata Daly. While the idea of allowing children to perform in public as professionals is generally a bad one and diverts their minds from solid study, it is considered necessary in this case for the young man to earn the funds for his higher musical education and he hopes to accomplish this result by giving recitals and playing at musicales. A well-known musical writer of the town recently wrote of him: "He has a fine touch, an originality in interpreting good works and an innate love of music and study. With proper handling and environment, these traits will make a future artist."

\* \* \*

The best program yet given by the Marine Band Orchestra was heard last Monday. A great improvement was noticeable in the strings, particularly in the encore "Hearts and Flowers," where the unison was so good that the melody seemed to be played by one instead of seven violins. Professor Baumgartel played an excellent horn solo, which was encored. The band held a banquet last Saturday to celebrate the first year of its reorganization.

\* \* \*

Another indication of the appreciation shown of the Lenten musical services by Washingtonians was given at the presentation of Gaul's "The Holy City," on Monday evening at St. Mark's Pro-Cathedral, under the direction of Ernest T. Winchester, when every available inch of space was taken. The members of the quartet were Miss Dayelle Taylor, soprano; Miss Eleanor Simonds, contralto; Elias J. Beach, tenor, and Charles F. Roberts, baritone. In training the vested choir of thirty-five Mr. Winchester aims at purity of tone and promptness of execution, and although four rehearsals and two services per week are required of the boys they willingly give their services without remuneration.

\* \* \*

Miss Margaret Koontz secured the services of several artists for a concert for the insane at St. Elizabeth Opera House, on Wednesday. The participants were Miss Cecile Phelps, piano; Miss Koontz, contralto; Fred Beckert, violin; Dana Holland, basso, and Mrs. Richards, soprano. There was also a mandolin quartet and a character sketch by Mr. Conley and Miss Myra Lee Civalier.

\* \* \*

On Friday Dr. Bischoff gave a concert at Hamline Church, in which he was assisted by Mrs. Bischoff, the Congregational Church Quartet and the Harmony Lodge Quartet.

\* \* \*

Also, on Friday, Miss Gibson and Miss Bishop, pupils of Mrs. Mills, gave a recital at Sanders & Stayman's.

BERENICE THOMPSON.

#### Society of American Musicians and Composers.

The Society of American Musicians and Composers will hold their next meeting at the Waldorf-Astoria Thursday evening, March 22. The last meeting of the society for the season will also be held at the Waldorf-Astoria Friday evening, April 27. Interesting programs are promised for both occasions.



STEINERT HALL, BOSTON, March 11, 1900.

**T**HE Boston Symphony fell into line this week at program making. Last week Goldmark's overture "Sapho" was announced; there is, however, no truth in the report that it was ordered off the program by the city authorities.

Smetana's "Bartered Bride" was substituted for "Sapho." J. K. Paine's "Moorish Dances" had the first hearing. They are taken from an opera in manuscript, and every line of them reveals the mastery with which Paine wields his pen. Even as a ballet suite they are not light in any sense, but are musical, melodious and rich in color.

Gericke conducted them with great sympathy, and the audience was vigorous in applause. The program:

Overture, Bartered Bride.....Smetana  
Symphonie Espagnole, for violin.....Lalo  
Moorish Dances.....Paine  
(First time.)

Symphony No. 7.....Beethoven  
Soloist, T. Adamowski.

Dohnanyi will be the soloist at the next concert. He will play the Beethoven Concerto No. 4.

On Wednesday evening the Apollo Club gave the third concert of the twenty-ninth season. As is usual with this club, under direction of B. J. Lang, it was very enjoyable. The selections were, for the most part, very good, and the different soloists sang well. The opening number was "Defiance," by Attenhofer, in which Stephen Townsend, whose fine baritone voice was in good condition, sang the solo. Other concerted numbers, with solos, were: "Arabian Song," by Godard, solo by Mr. Bartlett; "Discovery," by Grieg, solo by Mr. Osgood, and "The Anvil," by Gounod, solos by Messrs. Deane and Glover. The next concert will be given April 18.

It is not often that pianists, even old and well known, meet with the instantaneous success that was Miss Frieda Siemens' good fortune to have at the piano recital she gave at Steinert Hall on Thursday afternoon. She played a very trying program, and to the last note retained the freshness, vigor and dash with which she opened. Miss Siemens' maturity of art is remarkable, and in finish of details, breadth of conception, as also fluency of technic and depth of tone, she may be ranked among those deserving the name of artists.

The press gave unstinted praise to the successful young artist, and the audience was enthusiastically applaudive.

Hiram G. Tucker is developing a plan which will be of the deepest interest to those anxious to advance the musical condition of Boston. That there is room for something is not to be doubted after watching the results of the municipal concerts. Neither could any man be suggested who is better calculated to handle the scheme broadly than Mr. Tucker. It is too early to give more than the most brief and cursory outline, but even this is attractive in its promise. For some time, if I understand correctly, a selected orchestra of about seventy men has been practicing. To this will be added a body of the best

available singers, when choral works, both classical and modern, local and foreign, will be presented. The soloists will be selected from those interested in the scheme and will include the best local talent, and with just enough of the foreign element to prevent accusations of Chauvinism. Mr. Tucker has already a large number of guarantors and has the influence to interest a large number. More details later.

The pupils of Charles Albion Clark gave a piano recital on Tuesday evening at Academy Hall, Salem. Those who gave the program were: E. N. Griffin, Mary A. Hadley, Marion Perkins, Sara Elizabeth Osgood, Mamie Dohler, Leila Taylor, Gertrude Pomroy Downing, Vena Emerson Scott, Georgia Holt, Gertrude Haskell and Joseph Dustin. Mrs. Louise Bruce Brooks, contralto, gave some delightful numbers in assistance.

The Women's Philharmonic Orchestra, with Mrs. M. Sheman Raymond as conductor, has just finished a week's tour under management of the Dunne Lyceum Bureau. On Thursday evening they played at the Tremont Temple. Miss Glenn Priest, who accompanied them on this trip as violin soloist, played delightfully and aroused much enthusiasm and numerous encores. Miss Nichols, reader; Miss Kimberly, flute, and Miss Yeaton, trombone, also gave some interesting numbers.

Mme. Evta Kileski has been confined to her home by illness, but will be about soon, able to fill the numerous engagements which have kept her very busy during the entire season.

The piano recital on Tuesday evening by Alberta V. Munroe, assisted by Carl Faeltel, was another evidence of the artistic players that emanate from his school, which, with time, will rival any institution in Boston.

Miss Munroe has a fluent technic and much musical intelligence, and when time will have given her poise she should be successful.

The People's Choral Union, under Samuel W. Cole, will give a large production of "Costa ó Naaman" at Music Hall April 23 with full orchestra and prominent soloists. This work has not been given in Boston since 1869, when it was given under the auspices of the Handel and Haydn Society, with Carl Zerrahn as conductor, and Miss Adelaide Phillips, Miss J. E. Houston and William J. Winch among the soloists.

Great interest is manifested in the announcement that Dohnanyi is to give a couple of recitals shortly.

Invitations have been issued for a musicale at the Tuilleries, to be given Wednesday evening, March 21, by Miss Carrie M. Bicknell, of Longwood.

Miss Bernardine M. Parker, one of Mrs. Etta Edwards' most finished pupils, is severely ill with the grip, and is losing many engagements, besides suffering much pain.

William D. Strong will give a piano recital at Nashua, N. H., before the school of music in that city.

EMILIE FRANCES BAUER.

## Talbert, of Chicago.

**T**HE enterprising young organist, pianist and director, Walter T. Talbert, of Chicago, is planning a mammoth spectacular concert, devoted to the rise and progress of the colored race, with music and tableaux showing progress of the colored folk since 1863. On the program is a negro national hymn, by Talbert; a quartet, of his composition, and other interesting items. More of this concert later.

## Boston Music Notes.

BOSTON, March 10, 1900.

**J.** MELVILLE HORNER sang at the third, which was also the last, of the chamber music recitals given under the direction of H. C. Macdougall, at the Friends' School, Providence, R. I., on the evening of March 2, when the following program was given:

Trio in G minor, for piano, violin and violoncello (MS.)....Gilchrist  
Allegro. Scherzo. Adagio. Vivace.

Mr. Macdougall, Mr. Foster and Mrs. Foster.

Songs for baritone—

In Haven (Capri).....Elgar

Where Corals Lie.....Elgar

Song of Faith.....Chaminade

Melville Horner.

Solos for violoncello—

Song Without Words, No. 22.....Mendelssohn

Capriccio in A minor.....Goltermann

Mrs. Albert T. Foster.

Songs for baritone—

Were I a Prince Egyptian.....Chadwick

La Lune blanche.....Nevin

Border Ballad.....Cowen

Melville Horner.

Quartet in B flat, for piano, violin, viola and violoncello. Von Weber

Allegro. Adagio ma non troppo. Menuetto. Finale.

Mr. Macdougall, A. T. Foster, F. T. Foster and Mrs. A. T. Foster.

The Nevin song was new, and Mr. Horner had the pleasure of going through it with the composer while on his recent trip West.

The Providence papers of the day following the concert said of Mr. Horner:

"J. Melville Horner, of Boston, a singer with a pleasing voice and a most artistic style, made his initial appearance in this city and produced a very favorable impression. His voice is well placed, his manner direct and forceful, and he brings out the meaning of a song with rare intelligence and taste."

Announcement is made of two vacant scholarships in the violin department at the New England Conservatory of Music for students of limited means whose advancement and musicianship justify their receiving assistance.

A concert will be given in the New Algonquin Club House last Sunday by Thomas E. Johnson, tenor; Clarence B. Shirley, tenor; U. S. Kerr, basso; A. H. Houghton, baritone; F. W. Krafft, violinist; Raff Smalley, 'cellist, and Craigh Kelley, accompanist; under the direction of W. W. Swornsbourn.

An organ concert was given in Asbury Temple, Waltham, last week, by Everett E. Truette, assisted by Miss Louise Holbrook, contralto, of Boston, and Albert L. Walker, baritone, of Waltham.

The play which will be given this year by the Hasty Pudding Club, of Harvard, is a two-act comic opera, entitled "Wytche Hazele." The music is by H. Pappan, 1900, and the words by E. L. Dudley and J. H. Holliday. The play is full of modern jokes, but the time is the seventeenth century, the scene being laid in Salem and Boston in 1672. The performances will be given in Cambridge and Boston only, early in May.

The Orpheus Club, a male chorus, of Somerville, numbering fifty men, of which H. Carleton Slack is conductor, will furnish the musical part of the program at the large reception to be given at the Bellevue, on Tuesday, by Mr. and Mrs. Slack. A large number of invitations have been sent out, and there will be several hundred guests present.

Miss Harriet E. Barrows, pupil of Mrs. L. P. Morrill, gave a concert at Providence, R. I., on the 6th. Miss Barrows' voice and method of singing have attracted much attention wherever she has sung.

Miss Harriet Whittier was one of the soloists in "The Persian Garden," which was given in Portsmouth, N. H., on the 1st. The concert was under the auspices of the Graffort Club and was greatly enjoyed. Miss Whittier, who is soprano in one of the leading churches of that city, has made many friends during her year of singing. She also has a flourishing class of pupils there, in addition



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to the one she has in Boston. As is well known, Miss Whittier is a pupil of Charles R. Adams.

Miss Helen Wetmore sang at a concert in New Bedford on the 6th, one of her numbers being an aria from "The Queen of Sheba."

The Algonquin Club, of Brockton, has just given a most successful presentation of the comic opera, "Prince Kosmos," both librettist and composer being members of the club. The performance was held in the City Theatre before an audience that completely filled the house. The principals in the opera were Sanford K. Gurney, A. Roger Perkins, Charles A. Mills, Walter I. Lane, Arthur L. Willis, Will G. Smith, Fred L. Howard, Herbert A. Faulkner, Harry A. Dexter, Lester S. Howard, Fred W. Sargent, George K. Hull, Frank W. Gurney, Conrad F. Goss, Fred A. Chilton. There was a large chorus of Arabians, both maids and men, all being represented by men who are members of the club. The opera was given under the personal direction of Fred W. Sargent, the librettist, while the composer, Sylvester B. Grant, was director of the music.

#### Clementine de Vere as Marguerite de Valois.

MME. CLEMENTINE DE VERE continues to win laurels at the Metropolitan Opera House. The daily papers universally praised her recent performance of Margaret de Valois in "The Hugenots." Following are some extracts from criticisms:

This singer (De Vere) has grown very much in artistic stature of late, and last evening one had occasion to admire the flexibility of her voice as well as its beautiful quality, in the lower register as well as in the higher.—New York Evening Post, February 20, 1900.

Her voice was clear and silvery in its bell-like tones, and she sang the florid music (Margherita di Valois) with admirable flexibility of execution. Her phrasing was good, and she gained much applause from the audience.—New York Times, February 20, 1900.

Madame De Vere had much to overcome, but her art was puissant and she maintained her enforced position among her fellows admirably and with great credit.—New York Tribune, February 20, 1900.

Clementine De Vere was the Queen. She sang the florid music of the second act with fluency and with a renewed freshness of voice.—New York World, February 20, 1900.

Mme. Clementine De Vere, who sang Margherita, did her best work of the season. She surprised her hearers with a volume of voice that she gave to the part, which was ample. Her coloratura work was brilliant.—New York Journal, February 20, 1900.

#### Blanche Duffield.

BLANCHE DUFFIELD made an emphatic hit, according to the Kansas City journals, when she appeared there with Sousa's Band at Convention Hall on March 4. She faced an audience of over ten thousand people in one of the largest halls in the country. Her reading of David's "Pearl of Brazil" was received with tumultuous applause. She responded by giving Sousa's waltz song, "Maid of the Meadow," which was also encored and she sang Walther's "May Day."

Miss Duffield's clear soprano voice filled the entire building, so that those in the extreme south end of the hall could hear every note. Miss Duffield has wonderful control of her voice.—Kansas City Star.

Miss Blanche Duffield, whose number at the afternoon concert was a pretty new waltz song by Sousa, has a very clear, strong voice, and made a most decided hit. The soloists were the same in the evening as at the afternoon concert, and came in for a large share of the demonstration, Miss Duffield making an especially big hit.—Kansas City Journal.

Sousa has been very fortunate in the selection of soloists for this season. The soprano, Miss Duffield, sang Sousa's "Maid of the Meadow," a brilliant composition, which proved a fine opportunity for her vocal powers. Miss Duffield's voice is very pure and sweet, and quite strong enough to be appreciated even in so vast a building as Convention Hall. It is especially pleasing in the upper register, and her high notes were given with remarkable clarity.—Kansas City Times.

#### Molly von Kotzebue.

**L**AST year in my article on the Dresden Conservatory, I mentioned a talented young lady of unusual personal and artistic attractions who sang songs with such a velvety sweetness of voice, such a pure, easy flowing limpidity of tone and a charm of interpretation and style that it naturally drew from me the interrogation—who is her teacher?

I noted on the program the name of Fräulein Kotzebue in response to this question, and learned, too, that the young lady (Fräulein Bochert) was from Berlin, attracted to Dresden probably, in spite of the many "stars" in the great Prussian capital, who pursue the vocal art by the undisputed superiority of the German opera here as well as by the success of Dresden vocal teachers, she chose to come to Dresden for her schoolroom and elected the Dresden Conservatory with Fräulein Kotzebue as her teacher.

Later, after her graduation, she entered the private Kotzebueschen "School of Singing," for further repertory



Photo by Höffert, Berlin.

MOLLY VON KOTZEBUE.

study and cultivation. From the facts I have been able to gather I am happy to relate the following, in connection with the portrait of Fräulein Kotzebue which appears with this sketch in these columns. Most people who read of the world's artists like to know something about their lives, and so before I proceed to give any personal reminiscences I take pleasure in noting the data which have been submitted to me.

Molly von Kotzebue, who has been classed among the first singing teachers of Europe, is granddaughter of the well-known dramatic poet August von Kotzebue, and daughter of the Russian general George von Kotzebue, and was born in Russia, where her relatives were active members of the first diplomatic and military circles.

With all these antecedents in her favor, she is besides a lady of high cultivation and extraordinary intelligence, and holds to-day a position as "professor" of singing in the Dresden Conservatory and director of her own private school for singing, which I have just before mentioned. She claims to belong to the few in Germany who represent the old Italian method as it is taught by Viardot and Marchesi, and from the many celebrated pupils who

have passed to positions of high rank from her hands, and who in themselves are testimony of the high success attained by Fräulein Kotzebue in the work she has made her own, I am authorized to mention Anna Smith-Behrens, of Chicago; Anna Raedecke-Beck, of the Court Opera of Hanover; Fanny Moran-Olden, of the Munich Court Theatre; Herr von Schulman, concert and oratorio singer in St. Petersburg; Wally Spliet, concert and oratorio singer, also professor in the Dresden Conservatory; the well-known coloratura singer Mlle. Nebraska, of Minneapolis; Clara Henrice, Lieder and oratorio singer, and many others.

Among the present pupils of Kotzebue I have just mentioned, Fräulein Bochert, who, by the way, sang delightfully in a conservatory concert at the beginning of the season, the "Jewel Song" from "Faust," and with Fräulein Scheibel, who is also a pupil of Fräulein Kotzebue, the aria (duet) from "Norma." Later on I heard her again in the charity ball under American auspices and Dr. O'Brien's direction, with Rappoldi, when she sang songs from Jensen, &c., in the sweetest of voices and the most captivating manner.

Her voice is styled dramatic soprano—Fräulein Scheibel's coloratura-soubrette. Both of these young ladies bespeak a highly promising career. Fräulein Kotzebue has been especially honored by the Court of Saxony, having had the beautiful and fascinating Princess Friedrich August, the future Queen of Saxony, as also the Princess Leopold of Prussia, who is sister of the German Empress, under her instruction, both of whom highly prize her teaching and are, as is well known, very gifted musically. Princess Friedrich August is, by the way, from Vienna, and the daughter of the Duchess of Toscana. She has become the pet of royal and aristocratic circles in Dresden. Appreciating, too, that genius is before royalty, she has made Dresden art circles her own, and has singularly endeared herself to artists here.

Some mention should be made of the former matinees of Fräulein Kotzebue (who now has all her pupils appear in the conservatory concerts) in days gone by, when Liszt and Rubinstein lent their presence and assistance, playing the piano while the singing was done by Kotzebue's pupils. Later Marie Krebs, Lauterbach, Laura Kalwer-Rappoldi also "assisted" at these brilliant matinees, and in this manner the way to a public appearance is prepared.

My personal acquaintance with Fräulein Kotzebue has not been long, but in the few interesting talks I have enjoyed with her I have perceived how broad is her general cultivation and how keen her musical insight. One sees that her experience has been long and varied, and her efforts have in the main been crowned with that longed for prize—in all artistic effort—that charmed word—the open sesame to the doors of the white palace—"Success!"

E. POTTER FRISSELL.

#### Brounoff's Activities.

THE Russian Musical Society, a mixed chorus, wearing the national costume, has been reorganized, with the popular Russo-American, Platon Brounoff, as conductor. He will intersperse his work as conductor with sight-singing lessons, vocal culture, lectures on folksong, &c., and a new lease of life is expected for this once prominent society.

The Social Reform Club, at its last meeting, had Brounoff as a special attraction, he appearing as solo pianist and solo singer, giving a witty and instructive talk on modern music, and greatly interesting the audience. He sang Schumann's "Two Grenadiers," some Russian songs, by Borodin; the Toreador Song, and played excerpts from his suite, "A Russian Village."

Brounoff has just completed a Romanze de Concert for violin, dedicated to the well-known and successful violin teacher, Mark Fonaroff; no doubt his many pupils will soon be playing the piece. From all of which it may be surmised that Platon Brounoff is extremely busy.



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## Leonora Jackson

## With the Boston Symphony at Providence.

The soloist of the evening, Miss Leonora Jackson, scored a pronounced success. The young woman has received the largest amount of advance advertising that has been accorded to any artist in recent years. This would have been most dangerous were her talents mediocre. It is a pleasure to record the fact that in every way this young American violinist fulfilled expectations. Her technical equipment seems well-nigh perfect. While this is nothing more than is expected nowadays of every artist, the expectation is by no means always met. Her tone is pure and of sufficient breadth, her agility remarkable, her harmonics and chord-playing of impeccable accuracy, and she has a great bow arm. Her playing was delightful, and the audience fairly overwhelmed her with applause, recalling her four times at the conclusion of the number.—Providence Journal, March 8.

FRIDAY evening, March 9, Miss Jackson gave a recital at Dobbs Ferry-on-Hudson, at the Misses Masters' school. She was assisted by her brother, Ernest H. Jackson, at the piano, the program being as follows:

Concerto No. 4, in D minor.....Vieuxtemps  
Sonata in A major.....Händel  
Walther's Prize Song, from the Meistersinger...Wagner-Wilhelmj  
Hungarian Dance.....Brahms-Joachim  
Nocturne in D flat.....Chopin-Sarasate  
Humoresque (Russian).....Tchaikowsky-Arensky  
Berceuse (Russian).....Tchaikowsky-Arensky  
Papillon (Butterfly).....Hubay  
Madrigale (Italian).....Sinonetti-Bazzini  
Sicilian Tarentelle (Italian).....Sinonetti-Bazzini

A little over six years ago Leonora Jackson, then a girl of thirteen, played on her violin for Mrs. Grover Cleveland, at a reception at the White House, in Washington, and convinced her hearers that she was endowed with a remarkable talent. Shortly afterward she went abroad to study. Miss Jackson returned in January, 1899, with a record that has never been surpassed by any American girl, a list of triumphs that more than realize the most enthusiastic predictions made for her, and which are of enough distinction and importance to justify the nation's pride in the plucky, gifted girl, who has spoken with her violin so eloquently for American art and artists.

With every most exclusive society abroad has Miss Jackson been the soloist, not once, but again; before crowned heads, on the programs with the greatest living artists; in nearly every musical centre in Europe, and on tour through the British Isles and the various countries on the Continent, the young violin virtuoso has commanded the attention and respect of press and public alike, and has justly won expressions of unqualified praise for her very rare talents and attainments.

Since her return to her native country for an extended tour, under Impresario Victor Thrane, she has filled engagements with all the important orchestral societies in America, and met with a series of ovations, which are but a repetition of her European triumphs.

Appended are some of Miss Jackson's triumphs:

December 15, 1893—Played for Mrs. Grover Cleveland at White House.

October, 17, 1896—Berlin début (Philharmonic Orchestra). Her master, Joachim, honored her by conducting.

November 11, 1896—Played before German Empress.

Winter, 1896-'97—Tour in Germany.

October 1, 1897—Won Mendelssohn State Prize (\$375) at Berlin.

Autumn, 1897—Second German tour; soloist leading orchestras.

February 5, 1898—London début. (Queen's Hall Symphony).

Spring and Fall, 1898—First and second English tours. Appearances with Melba, Nordica, Paderewski and others. Soloist of Lamoureux and Crystal Palace Symphony Concerts, London; Manchester (Hallé), Liverpool and Leeds Philharmonics, &c.

December, 1898—Tour in Scotland with Scottish Orchestra; Glasgow, Edinburgh, Dundee, &c.

Spring, 1899—Third German tour (Leipzig Gewandhaus, under Nikisch); Bremen, Cologne, Aix-la-Chapelle, and other symphony concerts.

April 17, 1899—Played before King of Sweden at Paris.

April 23, 1899—Paris début (Cologne Symphony Concert, at the Chatelet).

May 25, 1899—Played before Her Royal Highness Infanta Eulalia of Spain at Paris.

March 8, 1899—Soloist London Philharmonic.

July 17, 1899—Played before Queen Victoria at Windsor.

August 17, 1899—Played before Her Royal Highness Princess Beatrice and royal party at Isle of Wight.

October, 1899—Third English tour (including Scotland).

November, 1899—Fourth German tour (Munich, under Weingartner; Leipzig, Frankfurt, Strasbourg, &c.).

December, 1899—Swiss tour (Geneva, Neuchâtel, &c.).

Spring, 1900—American tour, including appearances with New York Philharmonic, the Chicago, Cincinnati, Pittsburgh and St. Louis Symphony orchestras, and eight concerts on tour with the Boston Symphony Orchestra.

## Music in Germany at the Gamut Club.

A PROGRAM, characteristic of the growth and development of music in Germany, was artistically arranged by Mr. Carl for the meeting of the Gamut Club last Saturday evening.

The assisting artists were Miss Fannie Hirsch, soprano; Miss Beatrice Fine, soprano; Miss Lillian Littlehales, 'cello; Albert F. Denghausen, basso; Wilhelm Kuchenmeister, violin, and Joseph Mayne, pianist. Dr. Duffield was present and presided. The following list of German works were given:

Essay—Ancient German Music.  
C. H. Olmstead.  
Organ, Prelude.....Paumann  
(One of the most ancient works written for the organ.)  
Mr. Carl.  
Lieder—  
Minnelied (1460).....  
Waldvöglein's Bitte (1546).....  
Alfred F. Denghausen.  
Organ, Fugue in D major.....Bach  
Mr. Carl.  
Violin, Adagio (Violin Concerto, No. 11).....Spohr  
Wilhelm Kuchenmeister.  
Lieder—  
Für Musik.....Franz  
Despair.....Haydn  
Miss Fannie Hirsch.  
'Cello—  
Die Ehre Gottes.....Van Beethoven  
Serenade.....Sitt  
Cardás.....Fischer  
Miss Lillian Littlehales.  
Lieder—  
Die Forelle.....Schubert  
Ich Liebe Dich.....Förster  
Miss Beatrice Fine.  
Air, Penitence.....Van Beethoven  
Albert F. Denghausen.  
'Cello, Larghetto, op. 108.....Mozart  
Miss Lillian Littlehales.  
Lieder—  
Die Rosa.....Spohr  
Frühlingslied.....Mendelssohn-Bartholdy  
Miss Fannie Hirsch.  
Violin, Largo.....Händel  
Wilhelm Kuchenmeister.  
Piano and organ, Overture, Die Meistersinger.....Wagner  
Joseph Mayne and Mr. Carl.

Next week Saturday evening (March 24), the subject will be "Music in Scandinavia," and the club will be assisted by several distinguished artists.

## Hadden-Alexander and Powers Reception.

THE opening of the piano department in connection with his local studios was observed in a most entertaining way by Francis Fischer Powers on Wednesday evening last. At the invitation of himself and Mrs. Hadden-Alexander, to whose charge the department for piano is committed, a number of ladies and gentlemen gathered in Mr. Powers' enlarged studios and were regaled by an impromptu program of music, given by the piano pupils of Mrs. Alexander and the vocal pupils of Mr. Powers. The evening was voted by all a great success.

The Prelude and Fugue in D major, by Bach, was well played by Harry Briggs. The "Carnaval Mignon"—Prelude and Reverie, by E. Schütt—were played by Miss Edna Gerry and her interpretations met with great favor. The same may be said of the Misses Lucie and Martha Burke, the former giving the "Heather Rose," by Lange, and the latter "J'y pense," by Fanchetti. At this stage Mrs. John Elliot Curran gave a very interesting talk on Chinese music—an extract from her well-known lectures on "Primitive Music," which she illustrated by music by Edgar S. Kelly and others. Miss Emily Roots, of Little Rock, Ark., a most sympathetic little artist, made her first appearance, and displayed a soprano voice of fine tone quality and expression, and sang Cesek's "Petite Roses" and other songs in a way that brought forth unstinted applause. Owing to other engagements Miss Genevieve Brady and George Lenox were unable to be present and sing, as they had hoped to do.

Among the vocal pupils heard for the first time was Miss Louie Boyd, of Decatur, Ill., whose voice is a beautiful mezzo soprano, and who gave Fielitz's "Lass mich dein Augen Küssen" in captivating style. Miss Palmer, of Westerly, R. I., is the possessor of a lyric soprano extending to F above high C. She sang with brilliancy and fine tone David's "Bird Song" from the "Pearl of Brazil" and won applause as hearty as it was well merited. Miss Salome Bixby, of Vermont, and Miss Rosalind Cobin, of New York, for several years pupils of Mr. Powers and favorites at all his functions, sang Arias from "Mignon" and "Le Cid" respectively, and duplicated their many successes. Miss Annie Welling, of Troy, exhibited a strong, high soprano voice, which she had under fine control in the singing of Liszt's "Loreley."

Miss Frances Law, of Chicago, boasts a contralto voice of more than ordinary compass, and is a representative product of Mr. Powers' method. Mrs. Clifford Williams, of Macon, Ga., was heard to even better advantage on Wednesday evening last than on a former occasion. Hers is a soprano voice of beauty, and her execution was prominently in evidence in the singing of "Listen to the Voice of Love," and Parks' lovely ballad "Memory." Of Miss Martha Stark and Miss Mary Lansing we have heard before. Of the former, nothing need be said, since she is an artist whose contralto voice and artistic singing insure the captivating of any audience, while the latter can boast of the offer of five lucrative church positions which have not been accepted because Mr. Powers has insisted that she shall defer church work for another year. Mrs. Bateman, of Little Rock, Ark., of whom flattering mention was made in a recent issue of THE MUSICAL COURIER, sang with her characteristic intelligence, and her fine soprano was never in better evidence than at this musicale. Edwin L. House, of Lawrence, Mo., who sang at this affair, and made his initial bow—so to speak—has an uncommonly fine, high baritone voice, which, in singing, is suggestive of his teacher, Mr. Powers, to whose instruction he ascribes his present enviable position in things musical. The evening wound up with a fine piano interpretation of the Liebestod from "Tristan and Isolde" (transcribed by Liszt), and Sinding's "Frühlings-



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rauschen," by Morris Powers Parkinson, a nephew of Mr. Powers, and a recitation by Miss Washburn, of Wisconsin, who was a schoolmate of Mr. Powers, and whose genius in the dramatic line must soon place her with the very best artists of that particular branch of art. Frank E. Ward was the accompanist of the evening.

#### Luigi Von Kunits.

THE closing concert in the series being given by the Kunits String Quartet attracted an audience which filled the ballroom of the Schenley, where the concerts have been given. Last evening's concert had several features to give it distinction. The vocal soloist, Miss Plumb, of Chicago, has one of the finest dramatic contralto voices heard in Pittsburgh this season, a voice better adapted to grand opera than chamber concert singing. Miss Plumb is about to become a resident of Pittsburgh and will be associated with the choir of the First Presbyterian Church. Jean de Backer was the instrumental soloist, taking the viola, an instrument seldom heard, at least in Pittsburgh and another unique feature was the Brahms sextet, heard for the first time in Pittsburgh. This was given by the members of the quartet, Luigi von Kunits, Jean de Backer, Henry Burck and Louise Heine, assisted by Theodore Rentz, viola, and Carlo Fischer, 'cello, both members of the Pittsburgh Orchestra.

The one quartet number was Beethoven's in C minor, played with the delicacy and musicianly skill which always characterize the work of the quartet. This was the opening number of the program, followed by Miss Plumb, in "O Mio Fernando," by Donizetti. Prolonged applause followed the rendition of this beautiful melody, and Miss Plumb responded with a little French song. Her other number on the program was "The Nun," by Schubert, which she sang in a manner equally brilliant and with a fine understanding of the dramatic values of the composition. Mr. De Backer's viola theme was "Concert-stuck in D minor," by Firket, and proved one of the most delightful numbers on the program. The performance was extremely good. The instruments had their full brilliancy of tone, and there was an immense amount of vigor and spirit in the playing. If the audience had been able to have its way, parts of the sextet, especially the andante, would have been repeated. Plans are being made already by the quartet for a concert tour next season, with the usual home series. The results of this year have been highly satisfactory, and showed that the average attendance at the recitals had more than doubled since the first experiment in recitals four seasons ago, given by the quartet in the auditorium of the Pittsburg Club.—Pittsburg Post, March 9.

#### Smissaert Chamber Music Concert.

THE music lovers of Denver, Col., have enjoyed a number of excellent concerts this season, and among those deserving of special consideration were the chamber music concerts given by Mrs. J. H. Smissaert, the pianist. The artists assisting Mrs. Smissaert were Miss Lucile Du Pre, violinist; Louis Appy, 'cellist, and George Crampton, baritone. Mrs. J. G. Steiner was the accompanist. Tuesday and Wednesday evenings, February 6 and 21, were the dates of these concerts, and both were given at the Central Christian Church, on Broadway, near Seventeenth street.

At the first concert the program included the Tchaikowsky Trio in A minor, Andante Cantabile from Beethoven's Trio, op. 97; solos for 'cello by Batta and Popper, and the following group of piano compositions "Legend," by Paderewski; "En Courant," by Godard Scherzo, by Karganoff.

At the second concert the ensemble numbers were Saint-Saëns' Trio in E minor and Schumann's Fantaisiestücke, op. 88. Mrs. Smissaert played an interesting group of piano studies by Henselt, Rubinstein, Chopin, MacDowell and Godard. Mr. Crampton sang Liza Lehmann's song cycle, "In Memoriam."

## The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

Love Is a Sickness Full of Woes.....	Horatio W. Parker
Miss Jessie King (February 8).....	Queen's Hall, London, England
Miss Esther Palliser (February 20).....	Edinburgh, Scotland
The Lark Now Leaves Her Watery Nest.....	Horatio W. Parker
Miss Esther Palliser (February 17).....	Albert Hall, London, England
Miss Esther Palliser (February 22).....	Hereford, England
Miss Esther Palliser (February 20).....	Edinburgh, Scotland
Miss Esther Palliser (February 10).....	The Alhambra, London
Miss Jessie King (February 8).....	Queen's Hall, London, England
Miss Lucia Fyde (February 8).....	London, England
Miss Lucia Fyde (February 12).....	Rochester, England
Mme. Blanche Marchesi (February 15).....	Birmingham, England
The Sweetest Flower that Blows.....	C. B. Hawley
Miss Esther Palliser (February 8).....	Manchester, England
Miss Esther Palliser (Feb. 10).....	The Alhambra, London, England
Miss Lucia Fyde (February 12).....	Rochester, England
Mme. Blanche Marchesi (February 15).....	Birmingham, England
Harold Savery (February 17).....	Hastings, England
Return.....	Tosti
Miss Ethel Winn (January 31).....	London, England
Miss Ethel Winn (February 12).....	London, England
Miss Ethel Winn (February 13).....	Oxford, England
Miss Grace Woodward (February 13).....	Clapton, England
Miss Grace Woodward (February 15).....	Hornsey, England
Miss Grace Woodward (February 17).....	Battersea, England
Miss Grace Woodward (February 20).....	St. James' Hall, London
Miss Grace Woodward (February 21).....	Wood Green, England
Miss Ethel Winn (February 10).....	Northampton, England
Theme Varié.....	Chaminade
Arabesque.....	Chaminade
Dance Creole.....	Chaminade
Mlle. Chaminade (January 31).....	St. James' Hall, London
Ode to Bacchus (song).....	Chaminade
H. Whitney Tew (February 12).....	Hampstead, England
'Twas in a Land (song).....	Chaminade
Cecil George (February 12).....	South Kensington, England
Les Sylvians.....	Chaminade
Mlle. Chaminade (February 14).....	St. James' Hall, England
Vert Gallant.....	Chaminade
Mlle. Chaminade (February 14).....	St. James' Hall, England
Air de Ballet.....	Chaminade
Mlle. Chaminade (February 14).....	St. James' Hall, England
Passepied.....	Chaminade
Mlle. Chaminade (February 7).....	St. James' Hall, London
Pavane.....	Chaminade
Mlle. Chaminade (February 7).....	St. James' Hall, London
Courante.....	Chaminade
Mlle. Chaminade (February 7).....	St. James' Hall, London
Troisième Valse.....	Chaminade
Mlle. Chaminade (February 7).....	St. James' Hall, London
Sleep, My Jesu.....	J. C. Bartlett
J. C. Bartlett (February 14).....	Ware, Mass.
Silver Ring.....	Chaminade
Silver Ring.....	Chaminade
Mlle. Chaminade (February 14).....	Ware, Mass.
Mlle. Chaminade (February 23).....	Boston, Mass.
Mlle. Chaminade (February 26).....	Boston, Mass.
He that Loves a Rosy Cheek.....	H. W. Parker
Once I Loved a Maiden Fair.....	H. W. Parker
H. W. Parker (February 26).....	Boston, Mass.
Chanson d'Automne.....	Clayton Johns
Clayton Johns (February 26).....	Boston, Mass.
In May My Dream Came True.....	Osgood
Mrs. May Sleeper Ruggles (February 26).....	Boston, Mass.
Endymion.....	Liza Lehmann
Mrs. Benj. Chandler (February 21).....	Boston, Mass.
Miss Gertrude Miller (February 13).....	Gardner, Mass.

Miss Alice M. Davis (March 2).....Haverhill, Mass.  
Miss Alice Hutchinson (January 5).....Dorchester, Mass.

Thou Art So Like a Flower.....Homer Norris  
Arthur Shields (December 31).....Orpheus Club, Waltham, Mass.  
Arthur Shields (January 12).....Women's Club, Waltham, Mass.  
Arthur Shields (February 5).....College Club, Boston, Mass.  
Arthur Shields (February 12).....Boston, Mass.  
Arthur Shields (February 26).....Wellesley College  
Arthur Shields (March 1).....Auburndale, Mass.  
Arthur Shields (March 12).....Northfield, Mass.

A Necklace of Love.....Ethelbert Nevins  
Recessional.....De Koven  
Ivan Moszkowski (February 14).....Ware, Mass.

Danny Deever.....Damrosch  
Robert Hoses (February 27).....Savoy Hotel, New York city  
John Franklin Botume (February 5).....Chickering Hall, N. Y. city

A Rose Fable.....C. B. Hawley  
W. C. Weeden (February 27).....Savoy Hotel, city  
W. C. Weeden (March 1).....Paterson, N. J.  
Thomas Henderson (March 5).....Yonkers, N. Y.  
Herbert Smock (February 26).....Laurel House, Lakewood, N. J.

Love Is a Sickness Full of Woes.....H. W. Parker  
Come, O Come, My Life's Delight.....H. W. Parker  
He that Loves a Rosy Cheek.....H. W. Parker  
Once I Loved a Maiden Fair.....H. W. Parker  
The Complacent Lover.....H. W. Parker  
The Lark Now Leaves Her Watery Nest.....H. W. Parker  
Francis Walker (February 26).....New York city

In Maytime.....Dudley Buck  
Miss Edith Poyntz (February 2).....Chingford, England

Lesson with the Fan.....Guy d'Hardelet  
Miss Edith Welling (February 21).....Hyde, England  
Miss Florence Daly (February 15).....Basingstoke, England

All for You.....Guy d'Hardelet  
Miss Hortense Paulsen (February 19).....Hotel Cecil, London  
Miss Hortense Paulsen (February 20).....St. James' Hall, London

In Memoriam.....Liza Lehmann  
Denham Price (February 19).....Portland place, London  
Denham Price (February 20).....Portman square, London

Return.....Tosti  
Miss Grace Woodward (February 15).....Hornsey, England  
Miss Grace Woodward (February 17).....Battersea, England  
Miss Grace Woodward (February 21).....St. James' Hall, London  
Miss Violet Ludlow (February 21).....Belper, England  
Miss Florence Barsdorf (February 17).....Norwood, England  
Henley Wilson (February 15).....Greenwich, England

Elevation.....Chaminade  
Mlle. Chaminade (February 21).....St. James' Hall, London

Chanson Russe.....Chaminade  
Mlle. Chaminade (February 21).....St. James' Hall, London

La Lisonjera.....Chaminade  
Mlle. Chaminade (February 21).....St. James' Hall, London

Pierrette.....Chaminade  
Mlle. Chaminade (February 21).....St. James' Hall, London

Pas de Echarpes.....Chaminade  
Ivan Caryll Orchestra (February 21).....St. James' Hall, London

Chaise à Porteurs.....Chaminade  
Ivan Caryll Orchestra (February 21).....St. James' Hall, London

#### Henri Falcke.

THIS is the program of the recital which Henri Falcke the famous pianist, will give at the Salle Erard, Paris, the 28th of this month:

Fantasia con fugue.....Bach  
Suite.....Sinding  
Händel Variations.....Brahms  
Sonata, op. 58.....Chopin  
Prélude et fugue.....Gedalgé  
Feuille d'Album.....Chabrier  
Elfenspiel.....Heymann  
Mélamo.....Grieg  
Rapsodie No. 3.....Liszt

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## SPECIAL NOTICE.

## Adopting the Plan of the Dailies.

[Reprinted from last week's MUSICAL COURIER.]

It is well known that the daily press, the New York Herald, Sun, Tribune, Times, World, the Boston, Philadelphia, Chicago, San Francisco—in fact, all the daily papers everywhere, refuse to give advance notices to or pay attention to any performances or entertainments for which tickets are sold unless the same are advertised in their columns.

The same rule will henceforth prevail with this paper, with the exception of such musical events as in our judgment are of artistic consequence and command publication because of prestige. Our experience enables us to select them; but the great mass of concerts and other musical performances arranged to attract pecuniary patronage or given to introduce debutantes or to affect the musical commercial market for one purpose or another anywhere on earth will not be noticed in these columns unless first advertised in one form or the other, so that the plan may first be known to exist officially.

That is the system of the daily press; that is our system henceforth.

We have been at work for some time past to gather data on this subject, and we find that this paper has published gratis

83,400.

and odd free notices and reviews. Had we averaged the insignificant sum of ten dollars for each, which is much less than the daily papers each would have received, we should have taken in, with interest, over ONE MILLION dollars for these notices alone. We have therefore actually, at the lowest prices, contributed a million dollars in this one direction to the good of music.

The expense of conducting this paper is so tremendous and the circulation is so universal and extensive that we are unable to devote valuable space to the advancement of pecuniary musical interests free of charge.

Furthermore, it must be observed that a critical review or a notice of a musical performance published in this paper is read by the American and European worlds of music, while those published in the daily papers are read only in the cities where those papers are published. The New York daily papers are not read in Germany, Austria, France, Italy, Belgium, or California or Illinois or South or

\*It is for this reason that musical artists and publishers, &c., utilize the columns of THE MUSICAL COURIER for the purpose of reprinting the criticisms and reviews published about them and their works as they appear in the daily papers. By means of this republication in the columns of THE MUSICAL COURIER they can furnish to the musical world a consensus of the opinions respecting them. For instance, a violinist playing in Europe and America during a number of seasons can reproduce in the columns of THE MUSICAL COURIER what the daily papers of Prague, Geneva, Stockholm, Melbourne, Chicago, Boston, New York, &c., say of his playing, and in this manner the whole world of music gets the consensus of the world's opinion of the artist's performances, besides becoming acquainted with the fact that he is playing in all of these places, which aids him very much in the advancement of his commercial value. A performer or a singer can travel all over the world, and yet it will not be known unless it is noticed in THE MUSICAL COURIER, except in an incidental fashion—without system, without plan, without scheme, without scope, and hence without effect. This is the only medium through which a musical artist or publication can become universally known, and in a very short time. It is the result of over twenty years of very hard labor and the application of the principles of newspaper circulation.

North. This paper is read everywhere—just as Mr. Wright, of the Everett Piano Company, who recently visited St. Petersburg, Russia, told us that he had seen it read in the streets of that city; just as Ovide Musin, the violinist, wrote to us after his tour around the globe, he had seen it in Yokohama, Melbourne, Sydney, Batavia, Manila, Singapore and Calcutta. It is read all over the globe\*

## A Case in Point.

The following correspondence will illustrate exactly how such business matters are known to be treated by the daily papers, and justly so:

PADEREWSKI MANAGEMENT,  
306 East 125th Street,  
New York, February 28, 1900.

DEAR MR. BLUMENBERG—Permit me to call your attention to the inclosed, which I have just received, and if in the columns of THE MUSICAL COURIER you feel disposed to grant Miss Elizabeth Price the favor she asks it will be esteemed a great courtesy to her. Very truly yours,

JNO. C. FRYER.

"THE VAUXHALL," NASHVILLE, TENN.

Mr. John C. Fryer:

MY DEAR SIR—I inclose newspaper notes of Paderewski's recital here. The Wednesday Morning Musicales did a noble part by Paderewski—the subscription list was large, and my press work began in November. I must tell you with all earnestness that much of the success of this occasion is due to my notes. It is not egotism on my part, but the result of circumstances. I was in an ideal position to keep his name before the public. I began it really in October. A paragraph one week about him—some old clipping, maybe, worked over—then in two weeks more something else about him. There was never a hint in these early bits that he would come to Nashville—if the newspaper editors had suspected that they would not have let me put in anything at that far away date without pay. Then I talked right and left at all times about Paderewski in an offhand way, bringing him into the conversation as an illustration of some point—any way, to get him in. When it was announced that he would come the newspaper men wanted to cut off all references at once. In my notes every week I put him, and got a dozen letters of complaint from the editor of the American because I would "persist in writing about Paderewski." People wrote me from all over the State about reading my notes about Paderewski, and being inspired to come to Nashville to hear him.

I bought their tickets for them, and we got, through the president of the Wednesday Morning Musicales, the best rates on the railroad that have ever been given for such a concert. We got a rate of 1-3 for 75 miles, when the roads at first would grant the theatre manager only 55 miles. The way we got such fine rates was because the president of our club, Mrs. John W. Thomas, is the wife of the president of the Nashville, Chattanooga and St. Louis Railway, and she told her husband he just *must* get better rates and wider territory than 55 miles. He did it, so that members of the Wednesday Morning Musicales living as far as Pulaski, Tenn., could attend. Now you see all this helped out, even though Paderewski has a very potent name. I caused articles to be written about him in papers of neighboring towns, and that made people want to come. I venture to say he was better advertised in Nashville than anywhere else in the country with the least expenditure of money on the part of Mr. Görlitz and yourself.

Now I ask something of you for our club.

Get something into THE MUSICAL COURIER about the great success of the pianist here—mention the interest and assistance of the Wednesday Morning Musicales, and say, "This is the largest and most influential club in the South." Quote some lines from the article I inclose, and say it was written by Elizabeth Fraser Price, musical editor of the Wednesday Morning Musicales column of the Nashville American.

I do not usually do criticisms on concerts, as I am extremely busy with other things, but I was asked by the editor to do this bit of work. It is nothing as to style and merit, but shows the impression he made. No other newspaper criticism but this of mine is our club willing for you to quote, as I am the representative of the club, and anyhow, mine was about the best—none particularly bright, including my own. Our point is to get our club mentioned prominently in THE COURIER. We are struggling to get our club to the front, where we ourselves can engage these great artists. Paderewski and his agents and our theatre manager, the newspapers, the printers—all made money, but the Wednesday Morning Musicales did not make one dollar. We gave our efforts, our unceasing efforts, to make the concert a success, merely to have Paderewski and have his concert exceed all others. Every one of us went and paid our \$5 or \$3, and not one member of our club used a free ticket. I did not even use a press ticket, but paid \$5 for a box seat.

So get our club name and some lines from my notes as the editor of the club column into THE MUSICAL COURIER, please.

Thank you for the two photographs of Paderewski. Mr. Görlitz gave me a still better one for the club, and I am awaiting another for myself. When you have another great big artist write to me about it, and let the Wednesday Morning Musicales manage it for you. Yours truly,

ELIZABETH FRASER PRICE.

\* \* \*

## Justice to All.

A great deal of advertising is done through this paper, and it is all remunerative to those whose merits are anywhere equal to their claims. It is unjust to give publicity to musical commercial schemes free of charge when others pay for such enormous publicity as this paper offers. The daily papers refuse to do it, and this paper follows their proper lead in carrying out the same rule hereafter. No defects so far as interest in their columns have been noticed because they have such a rule, and certainly, considering the inexhaustible amount of material at hand, no abatement of novelty will be noticed in this case. For instance, in the place of a large number of free notices sent to us for this week through the various sources we publish an article from John F. Runciman, the powerful London music critic. It will be at least as interesting as the same space crowded with free reviews of musical people and their proposed personal schemes. If they desire to become known they have an outlet through these columns, but that will compel us to enlarge the paper, and for this additional expense they can pay in the various forms of advertising. Otherwise they can remain obscure, for we are unable to advance their interests at the sacrifice of the paper's contents. 83,400 and odd free notices are sufficient in volume to claim on our part that that particular duty—if it was a duty—has been conscientiously performed.

There is no necessity to mail any tickets to this office for attendance at musical affairs of a merely personal nature (except charity concerts), unless the events have been advertised in this paper.

## Same as Grau.

THE proprietor of the restaurants on the boulevards in Paris known as Bouillons Duval, M. Alexandre Duval, has been made a Chevalier of the Legion of Honor. His cooks, who get a fine salary, presented the emblem to him, but without the diamond setting gotten up by Mr. Grau's singers for presentation to the latter Chevalier.

## Pupils' Recital.

A piano recital by the pupils of Miss Clara Bell Bagg took place at 111 West Seventy-fifth street, Saturday afternoon, March 10, at 2 o'clock. The pupils were assisted by Mrs. C. W. Hatfield, soprano; Mrs. A. W. Barthelmes, mezzo soprano; Miss E. A. Hack, pianist.

# CHARLES L. YOUNG.

SUITE:

819-820 Townsend Building,

Broadway and 25th St.

NEW YORK CITY.

\* \* \* \*

MANAGER

**Distinguished Artists**  
and Concert Tours.



17 RUE DE LONDRES, I  
BRUXELLES, FEBRUARY 18, 1900.

**C**ORELLI, Tartini, Vitali, Loti—these are the names of the four great composers of the primitive period of the violin school who figured on the program of the first of the four recitals organized by M. Thomson at the Conservatoire. M. Thomson's idea is a daring one, for it demands, on the part of the organizer, a complex talent, erudition marching hand in hand with a sufficient suppleness of execution, to give works differing so entirely from each other from every point of view, passing from the primitive period (Corelli) to Bach, who synthesizes it, from Bach to the romantic school (Viotti, Rode, Kreutzer), and then on to the moderns.

The first soirée proved in a peremptory fashion that M. Thomson is well able to conduct this enterprise to a brilliant end; that he is at the height of his task. With purity of style, volume of tone, he gave the "Ciaccona" of Vitali, a really beautiful selection, accompanied on the organ by M. Wotquenne. This was, to my mind, the "clou" of the séance, and was warmly applauded by the audience.

Besides this the virtuoso played the Sonata of Corelli for violin alone, very difficult on account of its polyphony, and the D minor Concerto of Tartini, where, thanks to the three cadenzas which are the delight of Thomson, he was able to show himself to excellent advantage as virtuoso of the violin.

From the orchestra we heard a "Concerto Grosso" for Christmas night by Corelli, where two reciting violins (Thomson and Laoureux) detach themselves clearly from the orchestral mass, and which produced a good impression, as also the "Concerto Grosso," No. 10, by the same composer. The orchestra, under M. Van Dam, accompanied the charming Concerto for three violins, by Vivaldi, which was given by Messrs. Thomson, Laoureux and Bach, both pupils of the former.

As interlude four charming melodies by Monteverde, Caldara, Vivaldi and Loti were gracefully presented by Mlle. Collet.

The second historical séance will take place on February 22, devoted entirely to the masters of the seventeenth century, while the third one, to be given on February 26, contains on the program the names of the masters of the eighteenth century.

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The revival of the classic chef d'œuvres that M. Gevaert offers us at the Conservatoire concerts always constitutes a rare treat for lovers of art. Thus was also the execution of "Iphigénie en Aulide" of Gluck, which took place Sunday, the fourth of February, and of which I have already spoken, apropos of the general rehearsal which took place in December. You will remember that the concert proper had to be postponed on account of the indisposition of Mme. Bastien, who sang the part of Clytemnestra. This artist, whose name yesterday was unknown, is to-day on all lips, produced a big impression, and for a début it was a sensational one. She unites to a fine presence, a superb voice of brilliancy and amplitude, penetrating diction and great dramatic sentiment. Mme. Bastien disposing of all these really remarkable qualities would be a singer of the first order were it not that unfortunately her medium is a little "pâteux."

Over all the interpretation of this splendid work there reigned a gravity, a nobility of style really profoundly impressing, and the public loudly acclaimed M. Gevaert, whose fine tastes and high art standard had presided at this excellent audition. The other rôles of the grand and sombre drama of Gluck had not been changed since the last compte rendu I gave of the répétition générale—I refer my readers to the article in THE COURIER of January 7.

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To celebrate the complete restoration to health of Her Majesty the Queen, M. Gevaert will produce on Sunday, the 18th of February, at the Conservatoire, Handel's "Te Deum" (celebrating the victory of Dettingen). This is one of the finest productions of this Anglo-Saxon master.

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Owing to illness it was impossible for me to attend the

concert given on February 1 by the Zimmer Quartet. On the program was the quartet of Haydn in B flat, the Mozart Divertimento in E flat and the Beethoven Quartet, op. 59, in C. From a confrère present I was informed that this organization of young artists did themselves as usual great credit, and under the able direction of that brilliant young violinist, Albert Zimmer, gave the Beethoven especially with style, good ensemble and sharpness of rhythm. Such has been their success here that they have engagements in various cities, among others Antwerp, where they play on the 19th of February.

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Friday evening, the 9th of February, we assisted at a charming recital, the last one of a series of three given by Mme. Emma Birner, cantatrice, assisted by M. Bosquet, pianist; Laoureux, violinist, and Delfosse, violoncelist. Mme. Birner not only possesses a most sympathetic voice, but she uses it well. Her diction is sharp and pure, her interpretation excellent. She is certainly a most pleasing artist. Among the many songs on the program we enjoyed especially "Le Renouveau" of Castillon, "L'Agonie" of F. Halphen, and "L'Attenle" of H. Fijau, drawn from the poème d'ombres "Le Poète aux Champs," both unedited. Also Chabrier's "Les Cigales," given with admirable verve and finesse, meriting numerous recalls, and which the talented artist had to repeat. Instead of the trio in G of Boëlmann, which was to have had its first rendition at the hands of M. Bosquet, Laoureux and Delfosse, a Trio of Saint-Saëns was substituted and rendered in a most acceptable manner.

M. Bosquet, a worthy pupil of our well-known pianist, Arthur Dégreff, played César Franck's "Choral and Fugue" with brilliancy, sentiment and depth, bringing out all the beauty of this mighty work of the Belgian master. Mme. Birner sings shortly at the Austrian Embassy and for H. R. H. the Countess of Flanders. L. D. S.

### C. D. Lee Concert.

**K**NABE HALL was well filled last Friday evening, on the occasion of the New York début of Charles Dwight Lee, the baritone, a pupil with Van Rooy and Frederic Howard, of the great Frankfort teacher, Stockhausen.

Mr. Lee sang excerpts of various periods, from the ancient classic to the modern romantic, and in all showed him-



CHARLES D. LEE.

self the intelligent and gifted artist. Beginning with "Thy Glorious Deeds" from Handel's "Samson," sung with elasticity, the high F ringing out well, he next gave Stradella's "Cosi Amor" with much expression. A set of three Schubert songs came next, as follows: "Das Wandern," "Wohin" and "Halt," and here his German enunciation and correct conception of the style stood forth prominently. He was obliged to sing an encore, the well-known "Hey Nonny-no."

"Rest Thee, My Lady," was tenderly done, with due regard to the innermost meaning of the text, and Schumann's "Wanderlied" was sung with buoyant expression; possibly his best work was that in the Donizetti "Don Sebastian" aria, never sung here, a beautiful example of singer's cantilene. Here the special merits of the singer shone abundantly—a voice of sympathy, extended range, not large, but of careful cultivation, united with a legato which might be the envy of many a famed singer. His "Champagne Song," from "Don Juan," and a duet with

Miss Clara Audsley, closed his share of the program. Mr. Lee sang in English, Italian and German in the course of the evening, in all of which his enunciation was beautifully distinct and correct.

Miss Audsley has a pretty voice, dramatic temperament, a goodly range, and shows what good schooling may do, Mrs. Johanna Bayer-Lee having had her in charge for two years. She sang the recitative and aria from the "Freischütz," receiving such hearty applause that she had to perforce sing a little encore song, Reinecke's "The Broom and the Rod," which she sang with naïve expression, quite suited to this Kinderlied. At the close Miss Audsley united with Mr. Lee in singing "Graceful Consort," from "The Creation," and this was received with marked appreciation, the cantilene, smoothly beautiful, being most marked.

Mrs. Johanna Bayer-Lee sang "Die Mai-nacht" and "Ewige Liebe," by Brahms, with dramatic fervor, receiving hearty applause; she also played the accompaniments, both for herself, Miss Audsley and Mr. Lee, in impeccable fashion. A thorough musician is she.

Mark Skalmier substituted on short notice for 'Cellist Kronold, ill in bed, and met with gratifying success. He is a most promising young artist. Accompaniments were played by F. W. Riesberg.

### Music in Brooklyn.

**B**UT for the Brooklyn Institute the Borough of Brooklyn would be musically as dead as the traditional "door nail." Many excellent concerts under the auspices of the Institute have been given this year, and many more are announced for the remainder of the season.

Last Thursday evening the Institute gave the first of a spring series of chamber music concerts, at Association Hall, at which Arthur Whiting, the Boston pianist, and Mrs. Katharine Fisk, the contralto, were the soloists, and Isidore Luckstone the accompanist.

This concert proved one of those rare affairs where the critic can find no flaws. The lion's share of the credit for the ensemble pieces belongs to Mr. Whiting. His work at the piano was a continued source of delight.

Mrs. Fisk delighted the audience. First she sang Beethoven's "In Questa Tomba," and Schubert's musical setting to "Who Is Sylvia?" The middle tones of this singer's voice are especially lovely, her enunciation is distinct and her fine intelligence enhances the value of the intellectual and spiritual sides of her interpretations.

In the second part of the program Mrs. Fisk sang in English "The Asra," by Rubinstein; "I Love Thee," by R. H. Warren, and a lullaby by John Hyatt Brewer, the secretary of the Institute music department. The song by Warren was sung from manuscript, as it has not yet been published.

The audience was very cordial to all the artists, but it got no encores. Mrs. Fisk, however, was compelled to repeat a verse of Mr. Brewer's pretty little song.

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To-morrow evening, Thursday, Henri Marteau, the French violinist, will play before the Institute.

Miss Marguerite Hall will sing a group of Old English songs and Henschel's "Water Babies" at the first orchestral concert for young people. The concert, which will be under the auspices of the Institute, will be given at the Academy of Music, Saturday afternoon, March 17. The orchestral numbers will include Theme and Variations, from Haydn's "Emperor" Quartet; the overture to "Fingal's Cave," by Mendelssohn, and "The Ride of the Valkyries."

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Mrs. Elizabeth Northrop, the oratorio and concert soprano, delighted the large audience which attended the second concert at Adelphi College. The concert was given Tuesday evening, March 6. Dr. Henry G. Hanchett, the musical director of the Adelphi School of Musical Art, preceded each composition with a few well chosen explanatory remarks.

The educational value of these concerts is great. Last Monday afternoon Dr. Hanchett gave the third of his series of explanatory piano recitals. His topic was "The Sonata." The illustrations were from the compositions of Schumann and Seran.

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Mendelssohn's music accompanied the Riddle readings of "Œdipus at Colonus," last Friday afternoon and Saturday evening, before the Institute. Arthur Claassen conducted the musical illustrations, furnished by a small orchestra, two male choruses and a male quartet.

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Hugo Troetschel gave his March free organ recital at the German Evangelical Lutheran Church last Monday evening.

### Sembrich.

**M**ARCELLA SEMBRICH gave a song recital on Tuesday afternoon in Carnegie Hall.

## Music at the Paris Exposition.

(Official Circular.)

CONGRESS OF HISTORY OF MUSIC (PARIS, JULY 23 TO 30, 1900).  
PARIS, February 15, 1900.

INTERNATIONAL CONGRESS OF COMPARATIVE HISTORY.  
SECTION VIII.

**S**IR: A congress of History of Music will take place in Paris in 1900, during the Universal Exposition. We wish to create a rapprochement among the musicians of Europe and to furnish them with a ground for discussion in common where questions at once historical and practical can be treated. We are persuaded that from such studies in common there may arise not only new lights on the history of music, but an understanding of immediate utility for the execution of practical reforms necessary for the development of our art.

The committee of organization, officially constituted, begs to draw your attention particularly to the following questions which it hopes to see discussed in the sittings of the congress.

### I.—MUSICAL HISTORY.

1. What system of transcription to adopt for ancient music?
2. Discussion of different contemporary systems, relating to Gregorian chant and plain chant (theory and practice).
3. Relations of popular melody and plain chant.
4. The Byzantine notation.
5. The rhythm of monodies from the twelfth to the sixteenth century, noted in neumes or in notes of plain chant.
6. Ancient treatises on counterpoint.
7. Italian music before the sixteenth century.
8. Origin of the Canzon Francese, prototype of the Sonatas of Gabrieli.
9. The collaboration of poets with musicians and the union of poetry with music, preceding the creation of opera, that is to say to the end of the sixteenth century.
10. The employment before the sixteenth century of the sharp and flat, expressed or understood by the notation.
11. Study of organs and their progress.
12. To what must be attributed the abolition of figured bass in the eighteenth century?
13. The origins of the modern sonata.
14. The origins of the symphony before Haydn.
15. Practical means to form a repertory, as complete as possible, of the popular melodies of the whole world.
16. History of musical historiography.

### II.—MUSICAL AESTHETICS AND PRACTICAL REFORMS.

1. The educational and social functions of music.
2. Musical thought and its influence on literature.
3. The practical utility of musical history for the composer or executant.
4. The possibility of reconstructing a theatrical dance.
5. Study of rhythms in homophonous music. Can we not reconcile their variety and complexity with modern polyphony?
6. The necessity of introducing unity in musical terminology, as well for execution as for scientific analysis.
7. The actual organization of musical instruction in Europe.
8. Alterations of texts in musical editions.
9. The importance of chronological and historical editions of the works of the great musicians.
10. Reform of religious music in the church.
11. Reform to be carried out in the organization and direction of theatres of music.
12. The duties of the state towards music. The establishment of laws to protect the classical masterpieces of music, as of historical monuments.
13. Measures which might be the subject of an international understanding for the benefit of workers (musical bibliographies or bibliographical bulletins. Loans of books in libraries—regular exchange of books and manuscripts between libraries, creation of an international fund for studies of music, publications, catalogues, &c.).
14. The founding of an international review of musical historiography and of music, with government subvention, to establish a bond between musicians, to define new ideas and develop musical taste and education.

We do not intend to limit to these subjects the labors of the congress, and we shall be happy to submit to discussion every question proposed to the committee of organization before the opening of the congress, or suggested during the congress, on condition that it be approved by the bureau.

Besides these discussions, we propose to organize a series of musical lectures, accompanied by performances and an exhibition of manuscripts, autographs, portraits of musicians and musical instruments.

The official language of the congress is French. Latin, German, English Italian, Spanish are admitted. Other languages, also, are admitted, on condition that a synopsis of the communication can at once be made into French.

Intention of submitting communications must be notified, before June 1, 1900, to the secretary of the section of Musical History (M. Romain Rolland, 76 Rue Notre Dame des Champs, Paris). The office of the section decides on the acceptance of the proposed communication. No work already published, or presented previously to a learned body, will be received.

The length of a communication must not, on principle, exceed fifteen minutes. The meeting, when consulted, can, if it deems fit, extend this time. The speakers are requested, after each meeting, to send to the secretary of the section a synopsis of their addresses.

Membership in the Congress of the History of Music carries the right of being present at the sittings of the different sections of the International Congress of Comparative History and to receive copies of their proceedings as well as the memoirs specially published for the section of Musical History.

The organizing committee appeals not only to musicians and musicologists, but to all who are interested in music. It solicits manuscript communications from those who cannot assist at the sittings of the Congress, and the adhesion in their own name of universities, conservatories, music schools, and also the sending of delegates.

We hope, sir, that you will kindly participate in our labors, and we beg you to receive the assurances of our distinguished consideration.

For the Committee of Organization,  
President **BOURGAULT-DUCOUDRAY**,  
Secretary **ROMAIN ROLLAND**.

### COMMITTEE OF ORGANIZATION.

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**M. CAMILLE BELLAIGUE**, **M. MAURICE EMMANUEL**,  
**M. CHARLES BORDES**, **M. HENRY EXPERT**,  
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### VINCENT D'INDY.

The subscription of members of the Congress is 20 francs. Applications and requests for information to be addressed to M. Romain Rolland, 76 Rue Notre Dame des Champs, Paris.

Subscriptions must be addressed to the treasurer of the section, M. Charles Malherbe, Librarian Archivist of the Opera, 34 Rue Pigalle, Paris.

## Castle Square Opera Company.

### "Fra Diavolo."

**T**HE Castle Square Opera Company revived Auber's "Fra Diavolo" at the American Theatre Monday night. A large audience enjoyed the opera, and the principals and chorus were greeted with the usual rounds of applause. The honors of the performance were fairly won by Gertrude Quinlan, who at a few hours' notice assumed the role of Zerlina, in the place of Maude Lillian Berri, who became suddenly ill. Both in her singing and acting Miss Quinlan proved an acceptable substitute. The other roles were very well done by Reginald Roberts, William Pruette, Sibyl Francis and Charles Meyers. The orchestra played better than usual, and the singing of the chorus was admirable throughout the performance.

### Harry J. Fellows.

**T**HIS popular tenor is meeting with the success he so justly deserves and when he decided to make his home in St. Louis that city gained an artist of which any community might be proud. Mr. Fellows sang with the Choral Symphony Society recently, and notwithstanding a recent attack of grippe managed to acquit himself with great credit. He created an excellent impression and received three enthusiastic recalls, his work giving much satisfaction.

The *Globe*, in speaking of Mr. Fellows' singing, said: Mr. Fellows sang under a great disadvantage, but he acquitted himself surprisingly well in the opinion of those who were acquainted with the circumstances under which he appeared. Only yesterday afternoon he rose from a sick bed, where he had laid for several days, and where he should have remained had his physical condition been the only consideration. He sang in the various concert numbers and gave as a solo the aria, "Mia Picerella, Deh!" by Gomez. It is a very spirited composition, calculated to severely tax the resources of the voice. It was given in a manner that won for him repeated recalls and demands for an encore, which, however, was not granted.

## "The Influence of Wagner."

Address By Mrs. Becker.



**M**RS. BECKER, the wife of Gustav L. Becker, read the following address recently at a meeting of the New York League of Unitarian women. It is interesting:

It is a sign if a healthier tone in the musical world that we can discuss the work of Richard Wagner without rushing into polemics. His name no longer draws a line like that in the camp of the Israelites—these for him, those against, and everyone obliged to take a stand on one side or the other. The words "Wagnerian," "Wagnerite," are no more either shafts of scorn or badges of devotion. Who fight for him must set up opponents as well as knock them down—who fight about him at all are survivors of a war now happily ended. For Wagner has passed from a personality to an influence; his principles have gradually permeated the fabric of modern music, and whether admired or not, he must at least be taken for granted.

Try to imagine modern music with every trace of Wagner's influence subtracted, and the very shapelessness of the remainder proves how his work lives in the life of his age. It is not ours to question that this has happened, but to enquire how it came about.

There are in every age a few men called into being by their times, products of an era possible only under the conditions that brought them forth. These are the fine tools of Fate. Such was Luther, product of the Protestant spirit, producer of the Reformation, a world power because his voice spoke out the inarticulate message of his century. Such was Wagner, product of modernity, speaking out in music the elemental unrest of the world; the unrest of waves, of winds, of fire, of the souls of men; unrest as fundamental as the elemental calm of mountain, of solid ground, of proved faith. The embodiment of elemental calm is Beethoven, the embodiment of elemental unrest is Wagner.

And so, because he strikes the keynote of the century, he is one of the influences by which it will be known. For the test of the survival of a man's work in the world is not its intrinsic greatness, but its harmony with the spirit of the age. Wagner's musical principles live only as they express the tendencies of modern life. Tendencies, not records, for it is the mission of art forever to lead the way of civilization, and while it moves with the army, to march in the van.

It is in opera that Wagner's work was done. As a composer pure and simple, Greig or Tchaikowsky has far higher claims to the title of greatest master of modern harmony. Absolute music never attracted Wagner; his natural expression was the opera, at once the most hopeful and the most hopeless department of musical art. Hopeful because opera is not only a musical form, but a union of all the arts of expression; hopeless because opera audiences have always been of the lowest artistic grade of any audiences calling themselves musical. It is unnecessary to explain the influences that bring this about; the fact remains that they have almost uniformly opposed influences for the advancement of art, that they have had to be elevated in spite of themselves, and have done more than almost any other class of people to justify Ibsen's dictum, "The compact majority is always wrong."

When Wagner was sixty years old he astonished a visitor by standing on his head, to prove that he was still young. Musicians of his time must have thought that he composed in that position, he so completely reversed, in many directions, the accepted order of things.

Not for the mere pleasure of upsetting, always with one aim—complete, sincere expression of thought. He saw that formal methods hindered powerful expression, and so he abolished formal methods. He rejected the whole structure of arias, duos, choruses following in order like the number of a concert, and substituted a form of musical dialogue, whose aim, like that of speech, is the expression of thought. He formulated that thought in powerful words, shaping his music to express their meaning, not using the words as a mere vehicle for vocal tone. The formal libretto became an impassioned poem, and this the axis of the whole.

Because there are emotional phrases that words are pow

MENDELSSOHN HALL,  
WEDNESDAY EVENING,  
MARCH 14, 8:15 O'CLOCK.

## Piano Recital

MME. CATHERINE CHURCHILL.

RESERVED SEATS, \$1.00 AND \$1.50 EACH.  
FOR SALE AT SCHUBERTH MUSIC STORE,  
23 UNION SQUARE, NEW YORK.

erless to express, he gave his thought to the orchestra, that it might sound the deeper meanings of his singers' words.

Lifted forever from its ignoble place of mere accompanist, the orchestra becomes the soul of the music-drama, so that before the listener with closed eyes the panorama of the play unrolls in pictures of tone.

Because orchestral instruments were then inadequate to meet the demands of complete expression, he so studied and developed their possibilities that he almost transformed their character.

Scarcely an instrument in the orchestra speaks with the tone it had before Wagner opened its lips.

Unhampered by precedent, he made combinations of instruments then undreamed of, now in the every day vocabulary of composers.

Finding even the bounds of formal melody a fetter to free expression, he substituted a continuous melody, "uneadliche melodie," not returning in stanza form, following with the freedom of speech, flexible to every shade of thought.

If we call his music unmelodious, we mean that his ideas of melody differ radically from conventional ideas, and we may leave time to decide which definition is the true one.

This unending melody passes from one instrument, vocal or orchestral, to another, binding singers and band in that unity which it is Wagner's final aim to attain.

He comprises in this unity of effect not only singers and orchestra, but dramatic action, lights, scenery, costumes and mechanical effects.

All must unite to make "the exact embodiment of the poet's thought."

His marvelous energy and versatility enabled him to direct each of these departments with keenest care; to unite in himself composer, librettist, costumer, carpenter, gas man and inventor of mechanical devices. He demanded perfection in each; he enforced it by his personal attention, and perpetuated it by minute stage directions preserved in the inviolate traditions of Bayreuth. This union of all arts in one perfect flower of civilization, the music drama, is the crowning effort of Wagner's genius, the transcendent aim of his career, in which he stands pre-eminent and unapproached.

These are some of the more radical changes brought about by Richard Wagner. They will live and be adopted only so far as they bear out the convictions of the age. The great distinction between our civilization and that of the past is that past ideals were toward the abnegation of humanity, while ours are toward its expression. In past ages God ruled mankind for his own glory, and men strove to sink humanity in devotion; kings ruled by divine right, and men waived the rights of the individual; music was for art's sake, remote from the life of man.

Modern ideals hold that the central point of creation is man; that religion exists to express his relation to God; governments to express his attitude to the world; and that music is valuable only as it speaks out the message of man's inner life. Along these lines music has progressed. It is because Wagner's whole aim was the expression of humanity that his work is part of the fibre of our civilization.

One statement I have been asked to meet. It is charged that Wagner founded no school because his followers can be only his imitators; that composition has lost individuality, overpowered by his colossal proportions; that modern music is Wagner and water. In fine, that he has blocked the progress of opera because he has "said the last word." Part of this is partly true. So strong a personality must have its copyist; and as the smile of Correggio lingered for a generation in the smirks of his imitators, so Wagner's mannerisms are seized by many who cannot apply his principles. Even those who can must sometimes appear to plagiarize. Paderewski has said that he hesitated to write Polish music because if it were truly Polish it would have to sound like Chopin. Wagner so fathomed the spirit of modern life that truly modern music will naturally suggest Wagner. But did he say the last word in opera? The world is too young for last words in anything. Did Channing say the last word? Many thought so then.

I should be false to the traditions of this house should I deny that in art, as in religion, there is no last word; the goal of every race marks the starting point of another to be run.

In the garden of Wagner's house in Bayreuth is a single grave where, beneath an unmarked stone, virgin of name or date, lies the body of the man around whom a whirlpool of dispute has seethed so long. As I stood beside the simple marble, significantly blank, it seemed to me singularly appropriate that his turbulent personality should rest thus unrecorded, so that burying beneath an unmarked tablet the memory of Wagner the man, we might be free to trace in the life of the age the influence of Wagner's principles.

#### Organist Boyer Dead.

Samuel L. Boyer, the oldest organist and violinist in Eastern Pennsylvania, died at Amityville, Berks County, Pa., last Wednesday, aged ninety years. He played the organ and sang at 4,000 funerals, labored with eighty-six different ministers, and heard 9,000 sermons. He taught the violin for sixty-three years and conducted a singing school for half a century.

## Obituary.

### David Wallis Reeves.

DAVID WALLIS REEVES, the bandmaster, died at Providence, R. I., last Thursday, from paralysis. Mr. Reeves had been ill since New Year's Day. The deceased was fifty-two years old.

He was born at Owego, N. Y. Early in life he displayed his natural inclination for band music. He was only fifteen years old when he became a member of the Owego band. At the age of nineteen he was leader of a band. He went to England, and after a sojourn there returned to this country in 1862. He organized a band in Philadelphia for Baxter's Zouave Regiment, but the order from the Government, issued soon after, for mustering out all bands put an end to Reeves' ambition to lead a band in the war. Two months later Mr. Reeves came to New York and joined Dodworth's Band, and before long his gifts were recognized and he became the first solo cornet player of the organization. He had learned the trick of "double tonguing," and on many occasions created a sensation with his marvelous execution.

Before John Philip Sousa became famous Reeves was regarded as the foremost American composer of military marches. In 1886 Mr. Reeves became the leader of the American Band, of Providence, R. I., one of the oldest institutions of Providence. When Gilmore died he conducted for one year the famous Twenty-second Regiment Band, over which Gilmore wielded the baton for many years. At the end of the year he returned to Providence and resumed the leadership of the band upon which he had stamped his individuality.

Mr. Reeves was a Mason and a charter member of the Union Club of Providence. He was buried on Monday with many honors. The deceased is survived by a widow, one son and one daughter.

### Mme. Herman de Vries.

MME. HERMAN DE VRIES, wife of the singer, died Sunday at their home at 125 West Thirty-fourth street. Madame De Vries had been ill for several months. Her children, a little boy and girl, were sent to Paris some time ago. She learned recently that her illness was incurable, and the children were sent for. They arrived at 11 o'clock Sunday morning on the French liner La Champagne, two hours after their mother's death.

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